

OCTOBER 15, 1950

THE

Art digest

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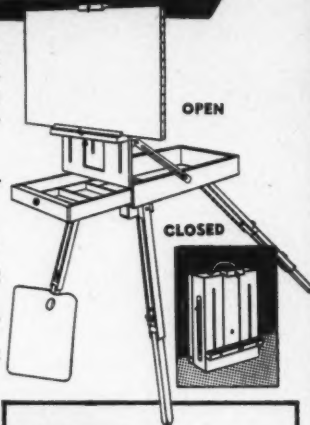
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THE ART DIGEST

Vol. 25, No. 2

October 15, 1950

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Reader Pro Editorial

SIR: Congratulations on Doris Brian's fine piece concerned with Dwight Kirsch and the museum situation (DIGEST, Oct. 1). I believe that kind of presentation of problems arising in the art world, i.e., without histrionics and bias, is very good for our side.

VERNA WEAR
New York, N. Y.

Reader Anti Editorial

SIR: This writer must take issue with several portions of Mr. Lloyd Goodrich's editorial (DIGEST, Sept. 15). First of all, I can not agree with the attitude that museum career personnel (curators, etc.) are paragons of taste, judgment, or competence in the field of 20th-century painting. Too many of them hold their positions not because of what they know but whom they know in the economic and social fields. . . . Many institutions purchase . . . art as they would stocks, bonds or diamonds—as an investment which, through the proper manipulation, will increase in market value or will make those collections in interested private hands more valuable.

"The jury system in itself is no guarantee of justice." Now I do not want to enter the field of political and legal philosophy in relation to art (let Pravda and certain Congressmen take care of that), but such a statement as this is a direct repudiation of one of the basic tenets of democratic thought. Mr. Goodrich so much as says "burn the house down, there are ants in the sugar." Such an attitude is most certainly out of step with democratic concepts of fair play. . . . The balanced jury in the case of art exhibitions might be the proper solution to the problem, i.e., a jury consisting of both "liberal" and "conservative" artists; museum personnel; art critics; commercial representatives. . . .

I firmly support Mr. Goodrich in that there should be a return of the old Society of Independents. This would expose all interested parties (the shy buyer in particular) to the work of unknowns and might perhaps place art work where it belongs, at a modest price, in the home.

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Philadelphia News

By Dorothy Drummond

PENNSYLVANIA WEEK, which is being observed Oct. 16-21, has spurred the State's awareness of its art and artists. Although this year there seems to have been no general program for art displays, the voluntary offerings of Philadelphia exhibiting bodies point up the growing impact of the celebration.

Perhaps the most significant is the Philadelphia Water Color Club's second Pennsylvania Week showing in the concourse of the Pennsylvania Railroad's 30th Street Station, where thousands who seldom if ever set foot in gallery or museum are "exposed" to works of art. A juried aggregate, the display is culled from the Club's Pennsylvania members, some hundred strong.

Last year a purchase prize was offered by the Club itself to start a collection of watercolors of Pennsylvania by Pennsylvanians. The collection was earmarked for the State Capitol at Harrisburg. This year the prize, now valued at \$200, is being paced by a similar award offered by the Everhart Museum of Scranton. The winning paper will become the initial acquisition in a Scranton watercolor collection which, like that at Harrisburg, will be fed by successive Pennsylvania Week Philadelphia Water Color Club exhibitions. At the close of the show in 30th St. Station, 30 papers selected by the special jury of award (Carl Zigrosser, Walter E. Baum and last year's first prize winner, John McCoy) will be placed on view at the Scranton museum. Rumor also has it that in future other cities in the State may follow suit.

Oils, drawings, watercolors and prints inspired by Pennsylvania are on view at the Contemporary Art Association, all by artists of the greater Philadelphia area.

The Philadelphia Art Alliance opened for the 1950-51 season with a plethora of shows from oils to jewelry. Included are a one-man exhibition of oils and temperas by Zoltan Sepeshy, and the first U. S. solo presentation of lithographs by abstractionist H. Van Kruiningen of the Netherlands.

Woodmere Art Gallery, holding its Annual Members' Exhibition, singles out for its \$25 Woodmere prize a semi-abstract oil *Still-Life* by a talented young painter, Vernon Dornbach, and for the \$25 Harrison Morris prize *Storm Tossed*, a watercolor by Cynthia Iliff.

Although space will not permit adequate coverage, two out-of-town shows in the area deserve attention. One, at the Delaware Art Center in Wilmington, presents watercolors and oils from the collection of John L. Sexton, art-conscious Wilmington layman whose taste, developing through the years, now embraces work by Burchfield, Kantor, Watkins, Marsh, Carroll, Cadmus, Gatch, Breinin, Osver, Hopper, etc., proving how much may be gained in pleasure and knowledge through enthusiastic acquisition.

Phillips Mill in New Hope is staging its annual fall show with talents old and new ranging from those of Daniel Garber and B. J. O. Nordfeldt (two extremes—the delicate and the rugged) to those of youngsters making brave bids for recognition.

The Art Digest

THE ART DIGEST

Comments:

U. S. Customs Clears the Goetz Van Gogh

IT'S IN the news again. Last season's most talked-about painting, the disputed Van Gogh self-portrait owned by William Goetz and valued at \$50,000, has once more made the front pages and rated a spread in *Life*. This time we hear about it because U. S. Customs officials say that it is so a Van Gogh—and they base their say-so upon a slew of internal evidence. The Customs came on the scene because the painting had been sent to Europe for further opinions about its authenticity, and question arose about whether it could re-enter the country duty-free as an original work of art, or whether it was subject to the 10 per cent duty due on "copies and reproductions."

No duty was paid. The Customs' decision adds a chapter to an already sensational history and it saves \$5000 for the picture's owner, an official of Hollywood's Universal International. That's fine—and it is probably the first time in years that the Customs have given cause to be grateful.

But the lengthy Customs report upon which the decision was based raises a point which seems infinitely more important than the authenticity of a single painting. It implies a kind of international plot against the picture. Along with other exclusive material, the report was made available to critic Emily Genauer and quoted by her in the *New York Herald Tribune*. Said her story: "[The Treasury agents] maintain that a combination of art dealers in France and America had attempted to obtain the portrait themselves, even offering the purchaser a 10 per cent profit that was turned down, and that 'upon his refusal threatened he would be unable to dispose of the painting: furthermore that a question would be raised as to its authenticity.'"

Rumors to this effect were making the rounds last season, and if indeed there was such a plot, it is a sorry and shameful business. Such methods may temporarily scare some new agents away from dealing in old masters. But in the end, they can only scare away the customer with \$50,000 to spend. If he runs for shelter to living art, bravo! He probably won't.

The painting in question, titled *Study by Candlelight* and subtitled by some *Study in Limelight*, is perfectly at home on the front pages by now. And why not? Hollywood-owned, it nearly stopped the big Van Gogh exhibition from coming off, it was the subject of some pretty hot and definite opinions as well as of some luke-warm ones. Furthermore, a number of silly stories about it gained currency while some dramatic, and doubtless true, ones have not yet been made public.

It first splashed into the general news when it was brought to this country two years ago by Reeves Lewenthal of Associated American Artists, the dealer from whom Goetz purchased it. The next thing we knew, its authenticity was questioned by Van Gogh's nephew, V. W. Van Gogh (who hadn't seen the painting—only a black and white magazine illustration of it) and by W.J.H.G. Sandberg, director of Amsterdam's Stedelijk Museum (who later confessed that he hadn't seen it either). Against these were authentications, made before Goetz purchased the picture, by J. B. de la Faille, author of the official four-volume Van Gogh catalogue, and by Paul Gachet, son of Vincent's Dr. Gachet and a Van Gogh expert on his own.

Goetz threatened to sue nephew Van Gogh for slander of title, and Van Gogh, owner of 48 of the paintings about to be sent to this country for last year's show, threatened to

withdraw his loans for fear that they might be impounded.

That is where the Metropolitan came in. It offered to appoint a jury of American experts to pass on the picture—the Museum to pay all expenses—if Goetz in turn would guarantee legal immunity to the artist's nephew and thus let the show go on. Goetz agreed, and the Metropolitan named as jurors the Modern's Alfred Barr, James Plaut of the Boston Institute of Contemporary Art, the Brooklyn's Sheldon Keck, and George Stout of the Worcester Museum—the last two well known as technical experts. All are art authorities, none specifically Van Gogh scholars.

The jury's decision, offered "with full recognition of its own fallibility" was a sort of negative draw. It didn't come out flat-footedly and say that the picture was *not* by Van Gogh. But it did conclude that it was "unwilling to accept the picture as an original work by Vincent Van Gogh," at the same time admitting that "within the time available for study, exhaustive analytical work was not feasible." Most people accepted this as a thumbs-down verdict. Not so Dr. de la Faille who appeared to feel that his honor as the world's top Van Gogh expert was at stake. For each point made in the jury's long verdict, Dr. de la Faille had an answer, and as for the "time available" reservation, he pointed out that no time limit had been set for the jury. (Both the jury verdict and the De la Faille answers were fully reported in the *Digest*, Dec. 15, 1949.)

As far as the public knew, the matter rested uneasily there. It was again headlined in the press throughout the country on October 4. What had happened was that Goetz, because of the character of the Metropolitan-picked jury's verdict, had sent the picture to Europe for further opinions. Five favorable ones were obtained from reputable men, and the picture started back home. It got as far as the New York Customs who demanded duty because of doubt. Goetz refused to pay, and the Treasury Department's solution was a full-scale investigation which took five weeks and employed thorough detective methods. In a letter written to Goetz, John S. Graham, Assistant Secretary of the Treasury, stated that: "The investigation covered every facet of this case and established that, insofar as concerns the Bureau of Customs, the painting was authentic."

What "every facet" comprises, we have not been told. But Miss Genauer's article in the *Herald Tribune* mentioned two especially interesting points: 1) Identification of the handwriting of the signature, the date, and the title inscribed on the canvas as by Van Gogh. Experts further found the inscription on the back of the canvas to be by Van Gogh. 2) Study by Japanese experts of the Japanese head and characters which occupy part of the unfinished lower portion of the painting revealed that the inscription contains the same mistakes (unnoticeable to those who do not read Japanese) which Van Gogh made in an entirely different Japanese inscription on another, and undisputed, painting.

So American customs collectors seem to have settled a matter upon which American art authorities could not agree. Many who doubted the painting's authenticity before will accept it now—others doubtless will not. Its owner is happy and eager to welcome the picture back.

We could almost wish that this were the end of the matter—but only almost. Since the controversy grew hot, *Study by Candlelight* has not been exhibited to the public. At the expense of dragging the whole story out again, it would be interesting if collector Goetz would let us have a look. Like the beautiful Van Meegerens which have changed not a whit since the world thought them Vermeers, it would offer us an opportunity to muse upon the intangibles and the tangibles which make the selfsame picture worth \$50,000 on Monday, about \$50 as a curiosity on Tuesday, and \$50,000 again on Wednesday.—DORIS BRIAN.

WNYC's Art Festival on Radio

Local art news with strong national implications is the week-long American Art Festival planned to begin on Sunday, October 15, over WNYC, New York City's municipal radio station. Throughout the week, as many as four hours of each broadcasting day will be devoted to discussions of art, artists, and the place of art in the life of the general citizen. Sample topics: careers in art, art in literature, industrial design, the muralist and the modern architect, state and subsidized art, art abroad—and even floral art. These, in addition to verbal tours of many New York museums and art galleries.

Program coordinators for the event are Condon Riley and Alan Carter who worked with a planning committee comprising Equity's Hudson Walker, critics Emily Genauer and Howard Devree, and the Modern's Andrew Ritchie.

Along with most of New York City's art museums and a number of commercial galleries, London museums will be represented in the programs by interviews with Sir Leigh Ashton, director of the Victoria and Albert, and Sir John Rothenstein, director of the Tate. Another notable Briton on the program will be the Royal Academy's president, Sir Gerald Kelly.

Literally hundreds of American and European artists, museum officials, dealers, teachers, art directors and other authorities will participate.

The following are a few of the Festival's longer programs and highlights:

Oct. 15: The Festival will be opened by Acting Mayor Impellitteri. Later, a 45-minute discussion of "Art and Archi-

ture" will take up the theme of the Kooth exhibition "The Muralist and the Modern Architect" (Digest, Oct. 1) and feature some of the advanced artists and architects who participated in that project. "Art Abroad" will include interviews with British museum officials.

Oct. 16: A discussion of the Metropolitan's "20th Century Painting—U.S.A." The Museum of Modern Art's panel discussion of "The Artist and the Museum" which may cover some of the points brought up at the Woodstock conference. (Digest, Sept. 15.)

Oct. 17: Panel conducted by the Institute of International Education. Speakers will be painters Theodore Bitter of Holland, K. S. Kulkarni of India and Artists Equity's chairman of international cultural relations, Theodore Brenson.

Oct. 18: "State and Subsidized Art," a talk by Philip B. James, director of the notable Arts Council of Great Britain, an organization which many Americans would like to see duplicated in this country.

Oct. 19: "Oddities in American Art," a talk by the Brooklyn Museum's curator, John Baur. The Museum of Modern Art's discussion of "Good Design" in which a number of industrial designers will participate.

Oct. 20: "New Talent," a talk by the Modern's Andrew Ritchie who has just toured the country in search of it. Institute of International Education's symposium on stage design.

Oct. 21: "Art Abroad"—participants will be British sculptor Barbara Hepworth, and British critics Geoffrey Grigson and Basil Taylor.

The Tiffany Awards

A record-breaking number of applications this year (300), led to a change in policy for the annual scholarship awards granted by the Tiffany Foundation. Formerly they were \$1,000 or \$2,000 each. This year, ten \$500 awards were also granted. The total score for the year 1950: 19 awards amounting to \$19,000.

The winners in painting: \$2,000 each to James Hanes of Philadelphia, John Hanlen of Wynnewood, Pa., and James Wicks of Indianapolis. \$1,000 each to Kenneth S. Davies of Ridgefield, Conn., and Frank Duncan of New York. \$500 apiece to Richard Bove of Brooklyn, Evelyn Brackett of Oak Park, Mich., Helen Chalfont of Philadelphia, Charles Holder of Alchua, Fla., John C. Lewis of Washington, Jenne Magafan of Woodstock, N. Y., Charles Sibley of Huntington, W. Va., and Gretna Campbell of New York.

Sculptor Edward F. Hoffman, III, of Wayne, Pa., won \$2,000; John Rhoden of New York, \$1,000. Graphic arts winners were: Ralph Scharf of Tucson (\$2,000), Frank J. Casa of New Britain, Conn. (\$1,000), Christian Newswanger of Lancaster, Pa. (\$500), and Harold Paris of Rego Park, L. I. (\$500).

This year, the Committee of Selection comprised Eugene Speicher, Jerry Farnsworth, Donald de Lue, Grant Reynard, Louis Bouché, Georg Lober, Lewis Daniel, Stephen Csoka. Hobart Nichols is director for the Tiffany Foundation's trustees.

Applications for the 1951 scholarships are due by March 25, 1951.

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Vol. 25, No. 2

The News Magazine of Art

October 15, 1950



PAUL NASH: *Landscape of the Vernal Equinox*



STANLEY SPENCER: *Mending Cows*

Visiting Team of British Artists Goes to Bat on a Sticky Wicket

By Belle Krasne

RUMORS THAT the British are coming have been confirmed. The British are here—some 29 of them—in a show pessimistically titled "The Last 50 Years in British Art," and a soberer, more peaceable lot never visited these shores.

Selected by Robin Ironside, British artist-critic, brought here for an 11-city tour under the auspices of the English Speaking Union, the polite exhibition of British painting can currently be seen at Knoedlers (to October 28). It comprises about 50 oils and watercolors (mostly from English private collections) which point up what Ironside regards as the two main trends of the past half century: Impressionism and neo-Romanticism.

Notwithstanding the "brass" on the roster of sponsors, the show is an ineffectual ambassador. But England's artists may justifiably feel that the fault lies less with themselves than with their critics. If not exactly conservative, Ironside is ostensibly biased against abstraction and partial to neo-Romanticism and its neurotic cousin, surrealism. He has selected nothing to represent England's young abstractionists Robert Colquhoun, Robert MacBryde or Keith Vaughan; and nothing to show for Barbara Hepworth. There is a Wyndham Lewis here, perhaps because Lewis' intellectual brand of cubism was an important influence on the younger British at a time when Academic painting was rife. There is, too, an of-all-things subjective painting by of-all-people Ben Nicholson, the most distinctive of England's few non-objective artists.

But Ironside apparently knew his customers, and in selecting exhibits, he not only ground his own axe but also exercised a good deal of Downing Street diplomacy. The result is that no one—outside of the prominent U.S. cleric

who withdrew his name from the sponsor's list on account of Lucian Freud's life-like, death-like *Nude*—is apt to stub a toe on the exhibition.

Quite the contrary, here's another instance of constitutional British muddling through. A stolid, solid exhibition, it shows just how much the English respect tradition, even if the tradition is someone else's. In this case, the tradition is chiefly French. Shades of Impressionism color the Sickerts and Gores. Gilman's *Interior with Mrs. Mounter* has a Vuillard flavor. Gowing and Graham Bell do dreary takes on Cézanne. Ceri Richards looks to Matisse.

It's tempting to regard the British as pale reflections of the French, but impossible to deny them their integrity. True, they borrow, but they borrow con-

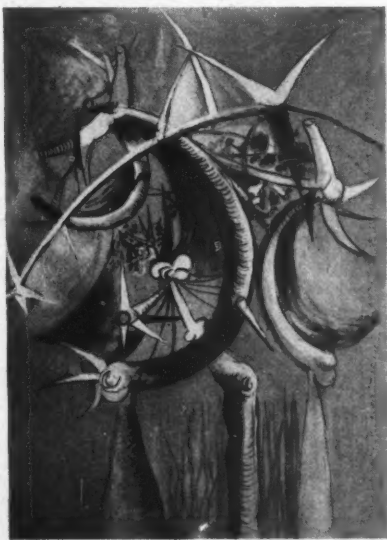
scientiously, adapting what they take so that, in the last analysis, they really can't be accused of poaching. This is true in the case of an artist like Wilson Steer who borrows (French Impressionism) only to modify by borrowing further (the native influence of Constable and Turner). It is also true of neo-Romantics Nash, Sutherland and Piper, who owe an enormous debt to Samuel Palmer, but who nonetheless have much to say for themselves and often say it with great distinction.

In contrast, there are a few artists here who have very little to say and say it in a high-handed manner. Lucian Freud's *Nude*, which caused the above-mentioned ecclesiastical shudder, and Francis Bacon's macabre shadows of paintings are over on the neurotic fringe of surrealism. Ironside regards them as off-shoots of neo-Romanticism.

Besides the classifiable artists, tangential figures are represented. Augustus John's portrait of Shaw joined the party—probably because of its illustrious ownership (it comes from Queen Elizabeth's private collection). John Innes is represented by two maudlin items. Others included are Stanley Spencer, whom Ironside describes as a "delayed-action Pre-Raphaelite," and Matthew Smith, England's candidate for a big splash at this past summer's Venice Biennale.

Drab as the overall effect of this show is, a few paintings seem to have luster. Piper's impassioned *Welsh Landscapes*; Sutherland's visionary *Western Hills* and *Thorn Heads*; Paul Nash's sensitive *Landscape of the Vernal Equinox*; Ben Nicholson's near-abstract landscapes; Moore's figure studies; Pasmore's atmospheric, mist-ridden *Evening Star*—here are English artists making poetry out of their native landscape, here is English art at its beautiful but unspectacular best.

GRAHAM SUTHERLAND: *Thorn Heads*





SIDNEY DICKINSON: *And the Myrtle Warbler*



OGDEN M. PLEISSNER: *The Arno*

Art Students League Goes to Academy to Celebrate Its 75th Birthday

By Judith K. Reed

CELEBRATING a proud 75-year career, the Art Students League of New York is holding a Diamond Jubilee Exhibition at the National Academy of Design. It is a triumphant homecoming, for it was from the Academy that a group of students withdrew in 1875 to found a more liberal school and membership society of their own (see page 29). The new school prospered since its early beginnings at headquarters on Fifth Avenue and 16th Street, and it is now probably the largest fine arts school in the country, with a staff of 51 instructors and a membership nearing 4,000. Ironically, many of these can now add N.A. to their signatures.

A huge affair, the birthday exhibition is a rewarding one, although due to unimaginative planning, it fails to dramatize the development of American art, as the history of the League itself does so well. Instead, the exhibition offers a panoramic view of American

art today as seen in the wide-ranging styles of work by nearly 400 artists in some way connected with the League.

The paintings, prints and sculpture exhibited represent 135 invited artists (distinguished alumni, past and present instructors) and 245 members whose work passed a jury composing League director Stewart Klonis, Alexander Brook, Chaim Gross, Henry Schnakenberg, Ben Shahn and Harry Wickey.

Like all exhibitions of such size and catholicity, this one has both virtues and disappointments. Major attraction of the show is the opportunity offered to see so much good painting. The invited exhibitors include an impressive roll call of celebrated names in contemporary American art. If not all of them sent in top efforts, many did, and even less than the best by some of these artists is well worth seeing.

The juried contributions, representing young or less-well-known artists, include much that is lively and serious.

Surprisingly, far fewer exponents of the *avant garde* are seen here than one might have expected.

But since, for obvious reasons, there could not be the kind of directed selection that gives some big displays clarity and cohesion, it is unfortunate that no more than a cursory effort was made to divide the hundreds of exhibits into unified groups, if only to relieve the tedium attendant on all such over-size shows. Disappointing also is the fact that, since the exhibition is limited to work by living artists, many great names associated with the school are not included.

Overwhelmingly, the stars of the show are the oil painters, and the section devoted to their works is so much the largest that rooms showing other mediums seem like casual afterthoughts. Paintings run the gamut of styles from a canvas by that grand old League instructor Frank DuMond to an abstraction by another famous teacher who

ERNEST FIENE: *The Wreck, No. 1*



ALEXANDER BROOK: *Dry Leaf*



was once at the League, Hans Hofmann.

Among top achievements in pursuit of widely varying art ideals are Niles Spencer's *The Desk*, a still-life abstraction which has the kind of vigor and authority associated with some French cubism, although it is by no means imitative; William Palmer's poetic *November Snow*, modest in size, big in quality; Ben Shahn's excellent *New York*, which has flavor and boldness. Pleissner's beautiful handling of paint and depth in *The Arno*; Doris Rosenthal's *Mexican Hotel*; Bosa's genre fantasy, *Halloween*; John Carroll's *The Veil*, a typical example of his fragile subjects and romantic style, also deserve mention.

Fletcher Martin shows one of his best pictures, *Victory*, a rhythmic composition of flags and trumpets; and Will Barnett exhibits one of his best arrangements of bright color and child-like form in *Mary and Sons*. Guy Pene DuBois mixes realistic and non-real description in a striking *Another Expulsion*. Decorative work of substance



CHAIM GROSS: *Eternal Mother*

is turned in by Russell Cowles and Byron Browne, a distinguished *Saugatuck* and *Jester with Birds* respectively. Others in this vein are by Arnold Blanch and Tschachbasov. Koch's *Summer* and still-lives by Brook and John Bentz (who died soon after the show was arranged) are good, leisurely paintings in an older tradition.

Other works illustrate familiar styles of such popular League teachers as Kenneth Hayes Miller, Boardman Robinson, Marsh, Corbino, Harry Sternberg, Fiene, Kantor, Taubes, Kuniyoshi.

Among the outstanding juried works, familiar names mingle with those of comparative strangers to 57th Street. Tom Buechner's moody portrait in greens and yellow is a sharp, haunting study. William Chaiken's *I.R.T. Entrance*, which cleverly exploits subject in a swift and well-organized canvas, leads a group of notable abstractions.

Solid, imaginative painting is seen in Eleanore Mizzy's *The Barrier* and Edward Betts' *Wreck*. Handling of color distinguishes pictures by Betty Sloan, Rauh, Tubis and Bove. Good fantasy is seen in Bouscharain's *Fighting Figures*, amusing satire in Sherk's *Mama's Boy*



MORRIS KANTOR: *Rock Formation*

and *Daddy's Girl*. Ruth Ray's *Outsiders* is the sole surreal entrant. Other cheeked works are signed by Agar, Bilander, Caiserman, Insinna, Cramer, Drewry, Gordon, Guerin and Hios.

A separate room is devoted to portraits. Those by Olinsky and Speicher are major accomplishments in vigorous traditional approach. A sensitive, romantic composition by Lahey; a hair-lined portrait of a Mexican woman by Virginia Donaldson; and a mirror portrait by Edie mark other well-realized approaches.

In the sculpture gallery, only a few highlights emerge from the capable, unexciting level maintained by most exhibitors: Chaim Gross' *Eternal Mother*; De Creeft's *Aux Aguets*; and a mobile by Calder, a welcome light-handed, light-hearted note here. Helaine Blum shows a head of Max Weber; C. Williams and Jules Petrencs, a pleasing stylized head and figure, respectively. Ira Matteson's *She Who Was Once*



GEORGE L. K. MORRIS: *Arizona Altar*

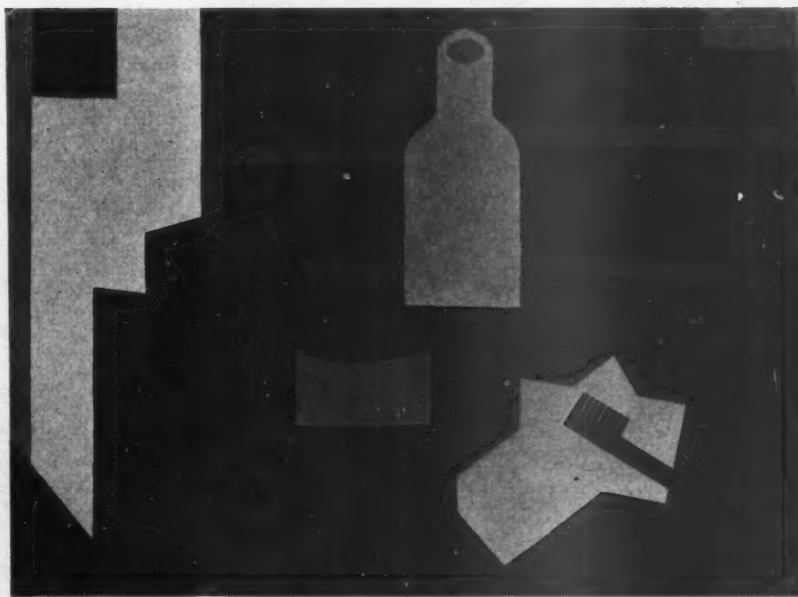
Beautiful is a mild version of an Al-bright painting.

The watercolor group is small, lively and dominated by the kind of fresh subject paintings in which Americans excel. The level of work in this room is so consistent that to single out a few pictures would be unfair to the majority of those shown. Marin, incidentally, is not represented as a watercolorist, though one of his recent oils hangs elsewhere in the show.

Prints are the most sparsely represented medium of all, but the small selection includes both traditional and experimental prints. Landeck, whose work is always expressive, is very good in *One Way Street*. Cartoonist Denys Wortman of "Metropolitan Movies" shows one of his wonderful cartoons.

The exhibition will continue through October 29. At its close a committee of selection, as yet unnamed, will choose \$7,500 worth of art for the League's permanent collection.

NILES SPENCER: *The Desk*





BARTEL BEHAM: *Portrait of a Nobleman.* Lent by the National Gallery of Canada to Indianapolis

ALBRECHT ALTDORFER'S "Visitation," acquired by the Cleveland Museum of Art through the Hanna Fund, epitomizes—in its grace, inventiveness, and intensity of color—much of the German painting of the period featured in Indianapolis, though it is not part of that exhibition. Painted about 1511, it is large for an Altdorfer (40" x 30½") and well preserved.



HANS HOLBEIN: *Benedikt von Hertenstein*
Lent by the Metropolitan Museum

Art After the 100-Years War

WHILE THE ART of the freer parts of modern Germany is beginning to emerge from the shadows and announce itself to the world at large, the art of Germany in another and almost equally troubled era is offered for admiring inspection at the John Herron Art Museum in Indianapolis.

Titled "Holbein and his Contemporaries," this major exhibition of 73 paintings has been assembled from museums, private collections and dealers in all parts of the United States and Canada. It is open from Oct. 22 until Christmas.

And a wonderful Christmas show it should be, for the art of no period better symbolizes the season than the 16th century's Northern Madonnas and flights into Egypt, painted by artists who were just learning to make a fresh blend of Gothic religious fervor; naive, charming and meticulous naturalism; and the new Southern Humanism.

Dürer, who set the pace for the period under consideration (1475-1575), is represented here by three paintings. But the real hero of the epoch in Germany and in the Low Countries, which are represented as well, is the younger Holbein. Better than most of his fellows, he absorbed the lessons of the Italian Renaissance and made them his own with a portrait style which combines a penetration of the sitters' personality, an expression of the painter's own style and a high sense of design to a degree which has never been surpassed. To celebrate him, seven portraits are shown, lent by the Metropolitan, St. Louis and the Clowes Collection.

But while Holbein brought in the Renaissance, his German contemporaries remained Gothic at heart. Cranach, Altdorfer and Baldung Grien—all in the show—sometimes assumed the props of Humanism, but they used their intense linear style to abstract nature and to intensify her. Their mossy trees, deep forests and mannered figures create a new world, far from the calm landscapes of the Italians.

Meanwhile, in the art of the Low Countries, the Indianapolis survey takes the spectator from the passion of Bosch to the all-embracing inspired observation of the elder Bruegel. Built upon the poetic naturalism of the 15th-century Flemish, and borrowing heavily from Italy, were artists such as Mabuse, Quentin Massys, Antonio Moro and Patinir.

The French Renaissance is accounted for here by François and Jean Clouet and Corneille de Lyon.

German Art After World War II

NEWS FROM WESTERN GERMANY points strongly to the fact that German post-war art, sometimes under the sponsorship of Americans, is beginning to strengthen its wings and take trial flights abroad. An American-sponsored show, the Blevins Davis art contest now touring Germany, gave artists under 40 a chance to be seen. Another major exhibition titled "Berlin Artists," initiated by American Eline McKnight and sponsored by the mayors of Berlin and Bonn, will be seen in several German cities before showings in Paris, Brussels and London. A third exhibition, an outgrowth of the second, will come to the United States. Also a showing of the art of Berlin, it is scheduled to open in Washington, perhaps in November, and to be shown in 50 American museums.

Material on the show due in Washington is not yet available, but its high quality is announced by the counterpart now making the rounds in Europe. Mostly abstract, it makes some loud noises, some soft murmurs. For the catalogue, Will Grohmann sums up the situation:

"Everything that Berlin has to offer is shown in this exhibition. . . . We have good sculpture—Hans Uhlmann, Karl Hartung and Bernhard Heiliger could be recognized abroad as important contributors to European sculpture of today—despite Moore, Calder and Giacometti. . . . Gerhard Marcks has emigrated; Kolbe has died, but the losses of the painters are greater. . . . Today, of the older ones, only a few are alive, among them Hofer and Schmidt-Rottluff. . . . But the young ones have become very independent and extend their antennae in all directions. The frontiers are open again.

"No two artists are similar, and no one is satisfied with his own performance. Kaus loved Heckel, but today works more intensively after Braque. Wolf Hoffmann paints in the midst of the Berlin ruins—pastorally—like those French primitives for whom we have fallen. But Werner Heldt is planted with both legs in his city, Berlin, and is today its Utrillo—an entirely unsentimental one.

"The youngest ones—there are half-a-dozen—are the worst off. It would seem as if everything has already been said. That is not so. We start every day anew, and the windows of art look at every hour onto another world. What the beginning of the 20th century brought in abundance is worth working on. When the time is right, something new can be started."

German Friends of Contemporary Art Seek U. S. Material

The German Friends of Contemporary art, which has headquarters in Frankfurt, is furnishing information about art events in Germany to the art-interested abroad. In return, they are asking for copies of American art publications, catalogues, and the like. Such material can be sent to them, at domestic postal rates, through Paul Lutzeier, Cultural Affairs Adviser, OLC Hesse, Public Affairs Div., APO 633, c/o Postmaster, New York, N. Y.

KARL HOFER: *Before Nightfall*

CARL HEINZ KLIEMANN: *Street with Tree*

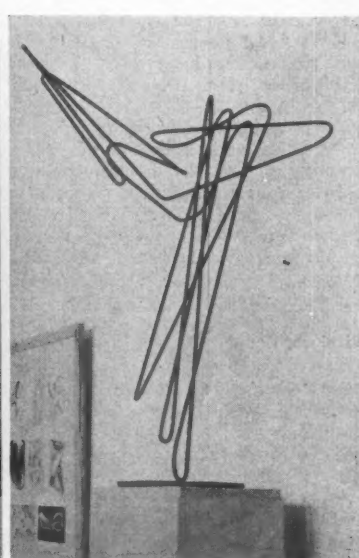
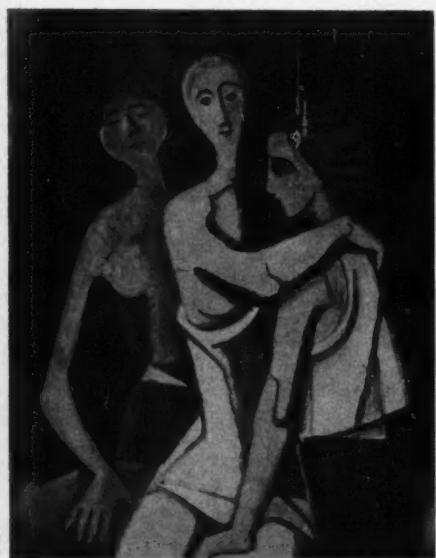
HANS UHLMAN: *Swinging Sliding*

All three in the "Berlin Artists" show touring Germany



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LUCAS CRANACH, THE ELDER: "Portrait of John, Duke of Saxony." This painting, which was recently presented to the Brooklyn Museum by Mrs. Watson B. Dickerman, contrasts in its nervous Northern linearism with the more classical Renaissance style of Cranach's great contemporary, Holbein (opposite page), yet it seems to sum up the sitter as well. Cranach, court painter to the Elector of Saxony at Wittenberg, headed an enormous workshop which turned out portraits of notables in wholesale lots. Once he received payment for "60 pairs of portraits of the Elector and his brother." Elector John the Steadfast, who is shown here, was an early adherent of Luther who also sat for Cranach. Elector John, an original Protestant, helped to form the League of Gotha, and opposed the mighty Charles V at the history-making Diet of Augsburg.





LIPCHITZ: *Prayer*



LIPCHITZ: *Mother and Child*, 1949

Seattle Honors Abstractions

Abstraction—a good, sound version of it—has just about taken over the 36th Annual of Northwest Artists at the Seattle Art Museum. Of the 108 paintings and 17 sculptures by artists of Washington, Oregon, Montana, Idaho, British Columbia and Alaska, the Museum's curator, Kenneth Callahan, writes: "This dominance of the abstract tendency among the awards characterizes the exhibition as a whole, indicating that contemporary artists of this region draw from the same sources as artists in all parts of America and are responding to what seems to be the current national directional trend toward the more abstract."

Prizes, donated by various art groups in the locale, went to painters James Fitzgerald (\$200); Windsor Utley, Walter Isaacs, Richard Kirsten (\$100 each); Charles Swanberg (\$50); Jess Cawthorn, James Peck, and Grace Nichols (\$25 each). Sculpture awards were given to Leo Flynn and Tom Hardy (\$50 each), while honorable mentions were won by sculptors Mark Sponenburgh and James Bartell.

Portland Gives U. S. First Large Lipchitz Show

By Rachael Griffin

MOUNTAINS, rivers, forests, the shore and the sea have apparently made Oregonians especially aware of the buildings which must find a place in the sometimes overwhelming grandeur of their setting. Domestic architecture which utilizes this setting in its design as surely as it uses fir and hemlock as its material, has long been a famous local product. Experimental urban building and modern churches are welcome newcomers. In these, sculpture is finding an important place, and public interest in sculpture has increased accordingly throughout the state.

Perhaps it was with this new focus on sculpture in mind that Director Thomas C. Colt of the Portland Art Museum organized the Lipchitz retrospective which opens in Portland Oct. 24 and will travel to the San Francisco Museum of Art and the Cincinnati Art Museum after closing here December 3. A considerable undertaking for a small museum, the exhibition is a notable "first" for Portland, and indeed for the U. S., since the 21 important works assembled for the show constitute the first major retrospective of the sculptor's work to be presented in this country. Five small bronzes and 27 drawings complete the exhibition. The latter are, in large part, sketches for sculptures—some very early, most of them recent. Thirteen are drawings for *Sacrifice*, a piece which was completed in 1948.

The show is especially strong in the powerful pieces of the '40s, which best express, many viewers feel, the sculptor's vigorous and original point of view. *Sacrifice*, *Prayer*, *Mother and Child* and others of the period are, in any case, the sculptures which spring to mind at the mention of the artist's name. In them, paradoxically, the return to the technical processes of the academy (plasteline to plaster to bronze) appear to have acted as a liberating channel through which the highly contemporaneous treatment and prophetic content of the late pieces emerge.

Besides these dynamic and violently revelatory works, the earlier cubist pieces appeared, at first glance (at

least to many Western observers), to be intellectual and over-considered. Their importance, however, as by-products of the period of systematic and intensive experimentation, was made clear by the thoughtful arrangement of the retrospective.

Perceptive observers might follow without difficulty the logic with which this relentless "searching for a new syntax" in the early cubist years led to the torrential but powerfully controlled volumes of *Mother and Child*, completed in 1949. This piece will be shown for the first time at the Portland opening and it offers an inevitable contrast with the earlier piece of the same title made in 1941. Less naturalistic—the flowing, strongly organized forms of the 1949 work bear far less resemblance to the figures suggested by the title—the sculpture also evokes in the beholder an entirely different emotional response. The "pity and terror" which are inescapable in the first, give way in the later piece to a certain tranquility, a remission of violence which the sculptor had imposed on the tempestuous forms.

The fabulously intricate forms of *Prayer* should prove to be a great attraction, challenging by their very complexity a close and prolonged study by many museum visitors.

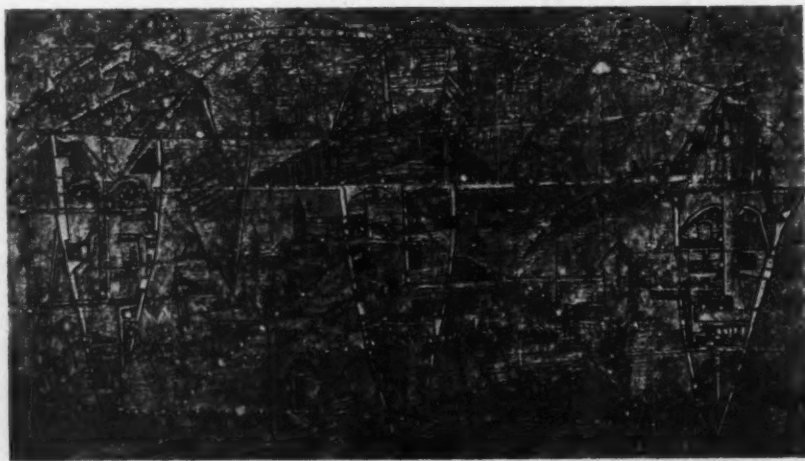
The Portland Museum has published an illustrated catalogue for the three showings. Introduction is by Andrew Ritchie, director of painting and sculpture at the Museum of Modern Art.

Pottery from East and West for Midwest

Ceramic shows are current at two Midwestern museums. On loan to the Art Institute of Chicago until March 15 is the Bondy collection of Austria which contains 74 pieces of 15th- and 16th-century earthenware (so-called Hafner ware of South Germany and Austria) and stoneware (produced in workshops of the lower Rhine).

Featured at the Detroit Institute of Arts is an exhibition of 250 pieces of Japanese pottery largely assembled by James Marshall Plumer. The show, current through November 7, includes old Japanese and Korean wares as well as works by contemporary potters.

WINDSOR UTLEY: *Three Wise Men of Our Time*. Hanford Prize at Seattle





MAURICE DOUEK: *Doge's Palace, Venice*



KARL KNATHS: *Tide Wash*

Circuit Show Gives the South a First-Hand Look at First-Rate Art

PROBABLY the most advanced show ever to tour the South is the one which Charles Val Clear, director of the Florida Gulf Coast Art Center, picked out to make below-the-Mason-Dixon-line rounds during the coming season. Now in its 12th year, this smartly balanced annual, blended for Southern palates, just began its 1950-51 circuit at South Carolina's Columbia Museum of Art. Next host to this show, starting October 29, will be Miami's liveliest organization, the Friends of Contemporary Art.

A small exhibition (it comprises 38 paintings), "American Painting, 1951"—as the show is labeled—follows the lines of a pattern successfully established for it last year by Val Clear. Culled from New York dealers, the paintings in it are all for sale. Big names—Feininger, Beckmann, Marin, Rattner, Knaths—lend prestige and set the four-figure price ceiling. Unfamiliar names—Walter Goldstein, Si Lewin, Don Lord, Howard Mandell, Maurice Douek—provide adventure, novelty, opportunities to get in on the

ground floor and buy at pre-fame prices, some as low as \$125.

Regarding tenor, the catalogue notes: "Many have asked whether the show is 'conservative' or 'modern.' The jury [Val Clear together with Willis F. Woods, director of the Norton Gallery, and W. Sterry Branning, president of the Friends of Contemporary Art] has a hearty dislike of classification or pigeon-holing of art and artists, particularly when such classification indicates prejudice. There is a lot of shabby, so-called modern art being produced today, and there are many so-called conservative paintings which are awesome frauds. We believe only in good painting, and are proud of the quality, authenticity, integrity and taste in the work here shown."

These convictions explain the show's stylistic gamut, which extends from Motherwell's *In the Night*, Stamos' *Pass of Thermopylae*, Reinhardt's *Number 11*, Baziote's *Two Heads*, through a group of semi-abstracts (a Lewandowski, a Tam, a Seligmann, an Avery), right down to a really real Koerner.

If number one aim of this show is to give Southerners a first-hand look at first-rate art, number two aim—to promote sales—is no less important. Last year's circuit show consisted of 36 paintings, 13 of which were sold en route. Sold paintings are replaced.

This year's show is off to an express start. Already, one of its paintings—*Subway Platform* by the young and very little known artist Si Lewen—has found a buyer. Naturally, last year's good sales record acted as tempting bait for dealers (among them AAA, Midtown, Kootz, Parsons, Kraushaar and Binet), who this year sent out top quality examples.

After the show leaves the Columbia Museum (where it can be seen till October 22), it goes to Friends of Contemporary Art (October 29-November 19). Scheduled for the future are stopovers at the Norton Gallery, Key West Art and Historical Society, Morse Gallery of Art, Florida Gulf Coast Art Center, High Museum of Art, U. of Alabama, Isaac Delgado Museum, and the Akron Art Institute.

Index of American Design at the Whitney

COINCIDENTAL WITH the publication of the first major book on the Index of American Design, a circulating exhibition of 100 plates—all Index originals—has just arrived at the Whitney Museum, and will remain there through November 5. Supplementing this show (which is scheduled to appear later at the Toledo Museum, the Carnegie Institute and the Baltimore Museum), another 100-plate Index display is making Western rounds, starting off at the Chicago Institute, then continuing to Los Angeles, Dallas, and St. Louis.

As records of American popular art go, the huge collection of watercolor renderings from which these shows were selected, is one of the best. Housed now in Washington, tended by Erwin O. Christensen (author of the Macmillan Index book), this 15,000-plate documentary of Americana was initiated during the depression as a part of the WPA's Federal Art Project. Its purpose, beyond that of giving work to

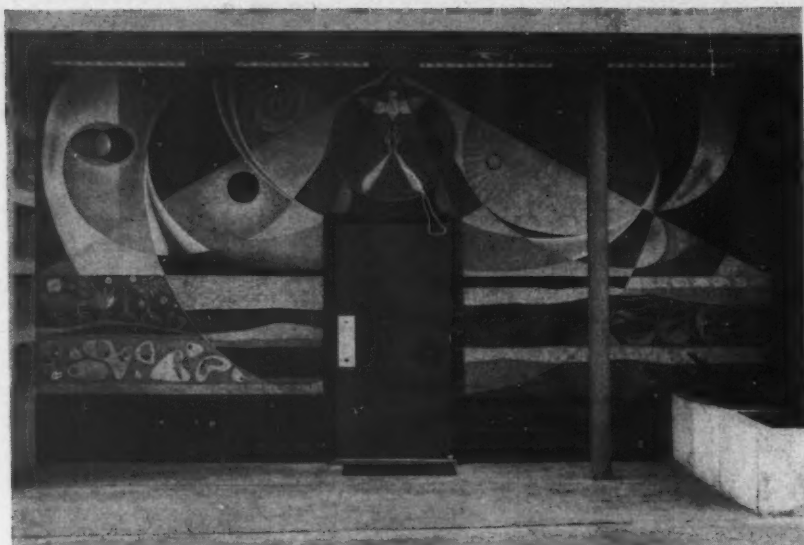
unemployed artists, was to preserve in permanent form a record of the folk arts and crafts of this country from before 1700 until about 1900, and to make this record available to artists, designers, museums, schools, libraries and manufacturers.

Index artists were taught to paint in a documentary manner, a manner which puts a premium on faithful rendering of textures and details and on three-dimensional effects.

In the works from 1935-1942, the Index as it stands today presents a colorful pageant of American-fashioned (and, in a few rare cases, foreign-fashioned) folk art—wood carvings and metal works, tools, utensils, costumes and such. Consisting of the originals from which the publishers made plates for the new book, the Whitney show includes watercolors of a Shaker blanket chest, a Chippendale desk, a cigar store Indian, an apple peeler, a pepper mill, and innumerable other items.

INDEX OF AMERICAN DESIGN WATERCOLOR OF 19TH-CENTURY FIGUREHEAD. Whitney





SEYMOUR FOGEL: *Genesis*. Mural, Baptist Church, Austin, Texas

Modern Art in a Texas Church

By Ralph M. Pearson

AN EVENT has transpired in the heart of Texas, at the capital and university city of Austin, which probably makes that community not only the capital of Texas, but, in one very important department of life—religion—the capital-for-the-year-1950 of the nation. A church has used distinguished artists of its own home area to decorate one of its buildings. I have not checked the national ecclesiastical stage to learn if Austin has a rival; the probability is strong that it does not.

The building which wins the honors is the Baptist Church in Austin's new Baptist Student Center Building. In response to a marked growth of religious activities among students, all the churches of Austin have recently built, or are planning, student social centers. The Baptists were the only church to commission their architect, J. Robert Buffler, chairman of the Department of Architecture at the University, to create a unity of form, function, furnishings and decoration. All are modern. All harmonize. And the result is a lift of spirit from the physical environment which certainly fortifies (shall we say validates?) the lift obtained through meditation and worship. The cathedral builders of Europe knew this great truth and created masterpieces of architecture. Since then, churches have increasingly entrusted their spirit to mere "places" of worship.

The artists commissioned were Seymour Fogel, muralist, and Charles Umlauf, sculptor, both of the University art staff. Umlauf created a semi-abstract, built-in sculpture of *Youth in Prayer* over the main entrance. Fogel has executed an outdoor mural, in ethyl silicate with its permanent colors, which dramatizes with semi-abstract symbols the theme of the opening verse of Genesis: "In the beginning God created the Heaven and the Earth." Symbols have readable meanings; there are single-celled creatures and fish at base right, bivalves and plant life at left, nebulae constellations, comets, elements

of earth—all merged with soaring curves into a symphonic whole. At the apex is a dove symbolizing the Holy Spirit, hovering over clasped hands.

Both Umlauf and Fogel have achieved distinction in the vision and execution of these outstanding religious works. Both have demonstrated that "religious art," in the words of Fogel, "can be more contemporary and meaningful than is a display of saints." The church people and the community, I understand, have approved. One more, of the very few, "stations" of our Renaissance has been gained.

Mueller Woodcut Distributed by Cleveland

Hans Alexander Mueller's woodcut, *Don Quixote* is the 28th publication issued to the nationwide membership of the Print Club of Cleveland. Now an instructor in wood-cutting and wood-engraving at Columbia University, German-born Mueller, author of *Woodcuts and Engravings*, will have an exhibition of his work at the Cleveland Museum to November 26.

EDITH DIXON: Mural, St. Ambrose Church, Tucson



Ethyl Silicate Murals

AS A MURAL medium to be used where fresco cannot serve, the relatively new ethyl silicate paints (which are almost impervious to atmospheric damage, are used on dry surfaces, can be brushed on as freely as fresco, and produce color effects at least as brilliant as those of fresco) seem to be well out of the laboratory stage. During the past year, the medium was used successfully for the three commissions illustrated on this page.

Ralph Mayer, who was instrumental in introducing the medium to this country a decade ago, was the first to publish an account of it. A full discussion of ethyl silicate's properties and the techniques for its application appeared in the *Digest*, Jan. 1, 1950.

Conrad Albrizio of Alabama used both ethyl silicate and fresco for the heroic decorations symbolizing maritime commerce in the lobby of Mobile's Waterman Building. For the seven wall panels, fresco did well. But the decoration of the circular ceiling presented a tough technical problem—the already



CONRAD ALBRIZIO: Detail of Mural, Waterman Building, Mobile, Ala.

finished surface was a dry gypsum plaster which wouldn't take fresco. Because ethyl silicate could be applied to this surface, and because the facility with which it can be brushed on enabled the artist to use the same style he employed for the frescoes, he felt that it was an ideal choice.

Since it is not subject to the deteriorating ills to which fresco is heir, ethyl silicate's most widely discussed advantage, however, has been its potentialities as a medium for outdoor murals. That is how it was used by Seymour Fogel for the abstract religious decoration in Austin, Texas, and by painter Edith Dixon for the traditional mural which dominates the severe façade of St. Ambrose Catholic Church in Tucson, Arizona.

Like muralist Albrizio, muralist Dixon has stated that the visual effect of the ethyl silicate painting is very similar to that achieved by fresco, and that the technical problems encountered in its use are far less difficult.

Sculptor Mestrovic's Drawing Power

A TOURING exhibition of 30 drawings by sculptor Ivan Mestrovic started out recently at New Mexico's Roswell Museum—which initiated the project—will be circulated extensively in Texas, and is now on view at Houston's Museum.

In 1947, Mestrovic's sculpture was honored by a solo show at the Metropolitan, a recognition granted the work of no other living artist. His drawings are works of art on their own. Those in the current exhibition are all large in scale, and as preparatory designs for sculpture, they immediately suggest the weight and third-dimensional quality of the carvings in stone and in wood.

The drawings vary greatly in subject matter, source of inspiration and mood. Among the subjects: Biblical motifs, figures in prayer and supplication, the often recurring symbol of motherhood, and a deep interest in sport and war.

No less varied than the subject matter is the extent of this artist's source ma-

terial. The art of Egypt, Greece, Byzantium, the Gothic, the Renaissance and the Baroque are all newly experienced, recreated and blended in the strong individuality of the Yugoslav artist. The mood matches the thematic variety, some drawings having the calm contemplation of Rilke's poetry, others the restless thunder of a Michelangelo.

The catalogue of the recent exhibition of Mestrovic sculpture at Syracuse University summed up his credo:

"The sculpture of Ivan Mestrovic is an affirmation of profound belief. It is born of conviction in the dignity of man and need for his recovery of faith; it reflects the artist's abhorrence of war with all its accompanying evils of intolerance, destruction and spiritual confusion; it is a rebuke to the materialism which places expediency before human good, and it searches for the purposes of life through dedication to the purposes of Christianity."



MESTROVIC: *St. Jerome*

Memorial to Macknight, Boston's Impressionist

"HE IS A YANKEE," wrote Van Gogh of Dodge Macknight, subject of a Boston Museum memorial retrospective (Oct. 26-Dec. 17). "He is a Yankee, and probably paints better than most Yankees do, but a Yankee, all the same." Van Gogh's letter was addressed to his brother, Theo. It concerned his friend Macknight, who was by profession a painter of brilliant-hued watercolors, by temperament a New Englander.

Art critic Dorothy Adlow, an intimate friend of Macknight's, remarks in her copious catalogue introduction: "The story of Dodge Macknight is not only a biography; it is a chronicle of taste. With the first display of watercolors in Boston, he provoked controversy. . . . For many years he continued to please and agitate. For most Bostonians, he exemplified the revolution in modern art." But though Macknight's shows at Doll & Richards turned polite Bostonians into stampeding crowds, and

though sales from his post-1920 shows never dropped below the \$10,000 mark, "the excitement and acclaim," Miss Adlow notes, "remained local. A New York critic wrote in 1895 that Macknight's pictures were monstrosities. In 1930, there was a sniffish reference to the artist 'who is Boston's own particular enthusiasm and pride'."

Macknight spent 14 years of his life abroad, mostly in Europe. Though "he was there when Post-Impressionism was born . . . he was in the revolution of modern art, but not of it." Later he returned to this country, lived on Cape Cod, and in 1950, at the age of 90, died after a 20-year painting and exhibition lapse.

The various periods of Macknight's life are covered in this show in 100 watercolors, lent for the occasion by friends, relatives and patrons. H. P. Rossiter, Curator of Prints at the Museum, arranged the exhibition.

HILTON LEECH: *Escape*. First watercolor prize, High Museum, Atlanta



October 15, 1950

The Eye Listens at Holyoke

At Mount Holyoke College, two arts celebrate a third in an exhibition entitled "The Eye Listens." Named for the recently published volume of essays by the French poet-philosopher Paul Claudel, the exhibition includes paintings and sculptures with musical overtones. Honoring the 50th anniversary of the college's Dwight Art Memorial Building, the show will be on view from Oct. 23 to Nov. 15.

Sculptor Henry Rox of the Holyoke faculty arranged the exhibition in two parts. One section traces musical subject matter in the art of the past, includes Chinese sculpture, medieval manuscripts, paintings by Hals and Liotard.

The second part, featuring the art of our own century, includes works with musical subject matter as well as works "musical only in the esthetic sense." Among the latter, examples by Klee, Kandinsky, Picasso, Braque, Shahn, Henry Moore emphasize rhythmical pattern and mood.

Lenders to the show include Wellesley and Yale, the Metropolitan, the Modern and the Nelson Gallery.

High Museum Highlights Region

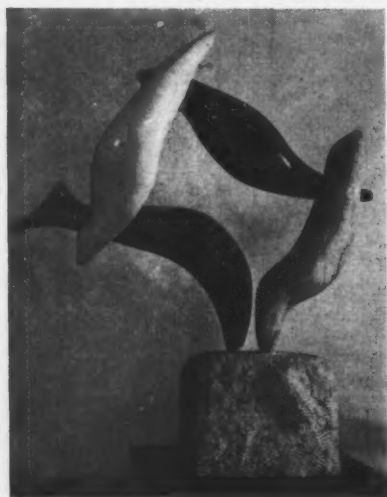
At Atlanta's High Museum, the Fifth Southeastern Annual, the region's most important show of local contemporary painting, opened Oct. 1. Sponsored by the Atlanta Junior League (which pays the jury expenses) and by the Davison-Paxon store (which provides the \$1,300 purchase purse), the event draws good art and a good gate.

This year, jurors Carl Gaertner and Adolf Dehn picked 150 paintings from nearly 800 entered by artists of Alabama, Florida, Georgia, Louisiana, Mississippi, Tennessee and the Carolinas.

Top purchase prizes went to an oil by C. Kermit Ewing of Tennessee and a watercolor by Hilton Leech of Florida. Additional purchase awards were won by George J. Kachergis of North Carolina, and to Mary Thomas and Josephine Harrison of Georgia. Special awards were made to prizewinner Kachergis, to Florida's Roger C. Holt and Elden Rowland, William Moreland of Louisiana, Alabama's Richard Brough, Ted Burnett of Tennessee, and Georgians Norman Cole, Edward Ross and Howard Thomas.



DE RIVERA: *Construction*. Rose Fried



IRENE HAMAR: *Marine Life*
American-British

Sculpture by Hamar

SCULPTURES and "drawings in marble" by Irene Hamar, a Brazilian artist now a U.S. resident, possess many arresting qualities, none more marked than the variations in rhythm and balance (both in poise and action). An inventive and continually explorative artist, Miss Hamar yet displays throughout her work a constant of subtle emotional inspiration which gives her pieces an appreciable individual character.

Carving direct in a number of mediums, she adapts both color and consistency of material to each subject, yet never allows a medium to control her design. The serenity of surfaces in *Motherhood* (marble), so exactly consonant with the graceful fluidity of the figures; the interweaving of dark and light curving forms in *Marine Life* (marble) all attest the sculptor's knowledge of her chosen materials.

Flight (limestone), in which an intersection of big, solid curving forms is accentuated by the roughened surfaces of the enclosing borders, is an almost monumental work. Much deliberation and meditation have gone into the development of this architectural conception. (American British, to Oct. 31.)

—MARGARET BREUNING.

Abstractions: Large in Concept, Small in Size

WHILE AN EXHIBITION of large paintings by the group known as American Abstract Artists is touring Europe, a showing of their small pictures (none exceeds 12 inches in any dimension) is current here. Carried out on so small a scale that they might be called miniatures, they form an appealing array. One's first reaction, perhaps, is to the diversity of the work which indicates that association has not modified the individual idiom of the contributing artists. However trite the comment that abstractions are a form of escape from the accepted and obviously objective, it must be repeated here, where it is so strongly evidenced.

These works are all in a sense expressionist to the nth degree in their revelation of the subjective attitude of their creators, an idiosyncrasy both of perception and expressionism. Moreover, the prevailing restriction of size has enforced a concentration of design, frequently felt lacking in the expansion of large abstract canvases. While it is impossible to single out better or best in an admirable group of 40, a few works of especial appeal may be cited. Among them is Maurice Golubov's canvas of two miniature paintings: the upper one a compact give-

and-take of circles and diagonals of brilliantly contrasted hues; the lower one, a tiny oval containing an incredible amount of detail in astonishing clarity.

Suzy Frelinghuysen's collage, its insistence of large, curving planes relieved by the delicate modulation of its low color pattern, is another outstanding item. Max Spivak's *Structure*, and A. E. Gallatin's *Interior* with its simplified relation of contrasted planes are other notable examples of the showings. An outstanding item is the canvas by G. L. K. Morris, in which the whirling movement seems to spring from a nuclear center.

Two handsome constructions are included. One of them, by Richard Lippold, is of extreme fragility, yet held into significance of design. The other, by Jose de Rivera, is a whorl of compact forms in a compactness of large rhythms.

Casual comment cannot convey the impressive character of an exhibition in which subjective transformation of objective experience is strikingly conveyed, personal interpretation of the essential character of themes revealing a sense of actuality without recourse to realism. (Rose Fried, to Oct. 28.)—MARGARET BREUNING.

Grand Central's Founders' Exhibition

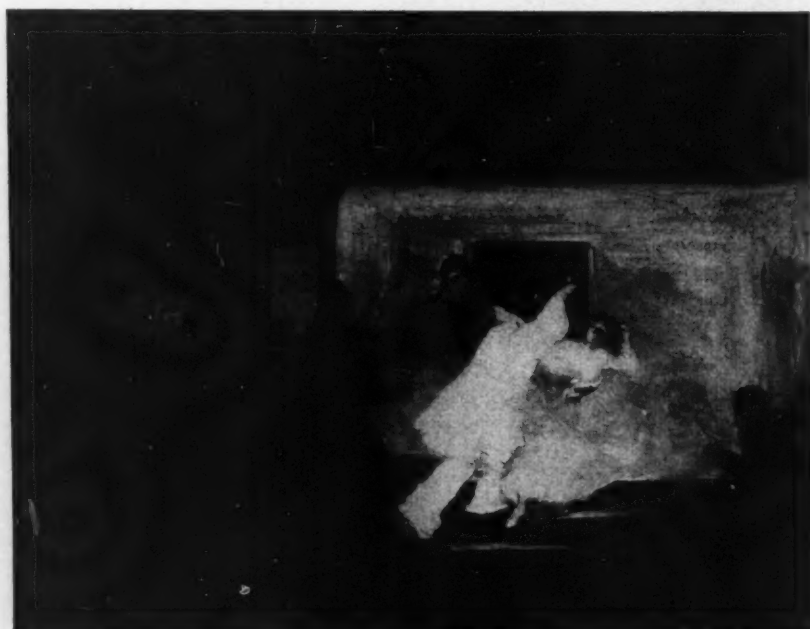
OVER 100 rather conservatively distinguished works have been contributed by American painters and sculptors to the Grand Central Galleries' 28th Annual Founders' Exhibition and Drawing. On the evening of the drawing, the names of the 100 lay members of this organization will be picked singly from a jar (by a blindfolded child), and in this order members will make selections which represent their dividends on annual dues. Miss Margaret Truman, guest of honor, will announce the names.

Among the paintings to be distributed are suavely luminous studies of

urbane men of distinction and their handsomely proportioned ladies. Lay members who draw portraits may have their own painted. Other paintings are of the West, picturesque New England barns, foggy or stormy seascapes, flowers and femininity. It may seem rather familiar, but it is undeniably pleasant.

This reviewer was taken with a George Luks, *Pagliacci*, in which, before a blur of eager faces, the dazzlingly white figure of the clown dashes forward to do murder on a shimmering orange stage. (Grand Central, Vand., to Nov. 9.)—JAMES FITZSIMMONS.

GEORGE LUKS: *Pagliacci*. Founders Show, Grand Central





PIPER: Redwharf Bay, Anglesey. Buchholz

Tunnard and Piper, Two English Channels

EAST AND WEST of Madison Avenue on 57th Street, British art is now being dished up in wholesale lots. Knoedler's has installed a comprehensive and slightly creaky 50-year survey of British painting (see page 7). Complements to this big bundle from Britain are two smaller packages—Durlacher's John Tunnard show and Buchholz's John Piper show.

Though they are both at their best in the water mediums, on the surface Tunnard and Piper seem to have about as much in common as fresh Philadelphia cream cheese and ripe imported Camembert. Tunnard paints crisp, clean abstractions, precise schemes which have the flavor of slick institutional ads for *Fortune*; and Piper paints passionately. Tunnard's lines are as taut as harp strings; his boundaries are rigidly defined; his forms are self-contained. For Piper, on the other hand, line is unruly, seismographic. His forms and boundaries impinge on each other creating effects of "sweet disorder."

Tunnard, like Tanguy, makes poetry out of non-poetic material supplied by 20th-century scientists. For him, space and imagination know no bounds. He paints an *Island Snare*, a *Wasteland*—vast, unpeopled expanses, haunts for Martians or robots, dreamscapes in which strange Arp-like or Moore-ish shapes teeter or float.

Tunnards in job lots are tiresome; but the earlier Tunnards, taken separately, instance impeccable taste in color and design. The newest work in this show has taken root in reality and some of it looks suspiciously theatrical. Forms hug the picture plane. The haunting effect of overlapping transparencies receding infinitely is lost.

In contrast to Tunnard, Piper—especially in his new gouaches—has a predilection for nature in its raw state: ragged rocks, ruined walls, and precipitous mountain slopes of North Wales. His work is intensely subjective. It is breathless; it is breathtaking.

Color for Piper is not wintry cool as it often is for Tunnard: it is as autumnally rich as the crest of a November hill.

Both Tunnard and Piper are faithful, in their fashion, to the English watercolor tradition. Tunnard's exactitude and objectivity go back to Hilliard and the early miniaturists. Piper's affinities are plainer: the topographical landscape heritage; the fevered Romanticism of Palmer and Cozens; the broad, almost abstract manner of Cotman. True, also, to their tradition, both Piper and Tunnard are Romantics. The Byronic Piper is essentially so. Tunnard, like Blake, is obliquely so. Dispassionate as he seems, the imaginative cast of his work, his affection for things haunting and bizarre are dead giveaways to his temperament. (Buchholz, Durlacher, both to Nov. 4.)—BELLE KRASNE.



The Painters' Spiral

IN THIS LARGE, interestingly diversified, and very uneven show by 16 members of the Spiral, a *laissez-faire* group of youngish painters, among things which caught the reviewer's eye or interest were several of Seong Moy's abstractions on Chinese themes. Not overtly Chinese, these arrangements of slashing black lines against deeply colored space, contain much of that rhythmic vitality esteemed in China.

Pietro Lazzari shows a bit of this and of that, but his *Seance* is well realized. Here in a thick impasto stippling of bright colors against white, three mysterious figures gather about something-which-whirls.

Dolia Lorian's color may sometimes displease, but there is a good deal of centrifugal movement in her work.

Movement also characterizes Peter Blanc's *Here Come the Electrons*. Blanc uses a personal mixture of inks, crayons and tempera to obtain the rich colors of semi-precious stones, and over these a speckle of black produces a brocaded or peeling effect.

Michael Loew's use of the neoplastic discipline seems unsure, but one work, *Voluminosities*—in which small squares and rectangles of light color against a large, papery white ground achieve a satisfying and not too obvious equilibrium—belongs at the top of the Spiral.

And there is a romantically primeval Stefanelli, *February*, a faintly asymmetric, altar-like arrangement of patches of deep muddy colors against lighter, chalky color. (Riverside Museum, to Oct. 29.)—J. F.

Penn Academy Offers \$30,000 in Prizes

A record-breaking \$30,000 purchase-prize purse will be offered at the Pennsylvania Academy's 146th oil and painting annual, due to open in January—this against \$6,000 for last year's annual. The Academy itself is raising its purchase funds to \$20,000. In addition, the Philadelphia Museum of Art, in celebration of its Diamond Jubilee, is making available \$10,000 for Museum purchases from the Academy's show.

TUNNARD: *Smoking Hill*. Durlacher

FIFTY-SEVENTH STREET IN REVIEW

Index of Current New York Solo Shows

A convenient alphabetical guide to who is showing where and on what page the DIGEST review can be found. For gallery addresses and dates, as well as for a complete listing of current New York exhibitions, see calendar on page 34. Page numbers refer to this issue unless otherwise noted.

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ANLIKER, Seligmann, Oct. 1, p. 18.
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BAIZERMAN, Artists, to be reviewed.
BEHL, B. Schaefer, to be reviewed.
BEMELMANS, Ferargil, to be reviewed.
BENN, Hacker, to be reviewed.
BERNSTEIN, Cooper, to be reviewed.
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MCQUILLAN, Argent, to be reviewed.
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ZUCKERMAN, Hacker, Oct. 1, p. 16.

Print Show at Argent

A good sampling of printmakers' activities—local and international—is seen in the Annual Graphics Exhibition by guests and members of the National Association of Women Artists. The women are to be congratulated, for under the stimulating directorship of Alexander Stoller they have assembled one of their liveliest exhibitions.

Starring by invitation, Andre Masson shows his beautiful *Mist Over Valley*, grey and gold poetry in modified calligraphy, and his delightful *Frog*. Picasso contributes a stark bold still-life and his delightful *Frog*, and Hayter is represented by one color and one black-and-white example of his swift-moving abstractions. Other notable guests among the moderns include a

young Chilean artist, M. Antinez, Irving Amen and Armin Landeck. Among the women (just about one-fifth of the graphics art membership passed their own jury), works signed by J. Turner, Lena Gurr, Mary Van Blarcom, Lily Enter, Helen Miller, Greta Matson, Giger, Stevenson and Rosenson are outstanding. (Argent, to Oct. 30.)—J. K. R.

Marcel Janco

The first United States exhibition of Marcel Janco, Israeli painter, is an impressive one. One of the founders and contributors to the Dada movement in Switzerland and Paris, Janco returned to his native Rumania in 1923, where he led the advanced *Contemporanul* movement until his emigration to Israel in 1940.

The exhibition comprises oils and watercolors painted during the last eight years. They are not abstract because, as the artist writes from Tel Aviv: "With our staggering experiences of the war years, with our suffering and our rancor, I believe that the artist cannot escape from paying his tribute to life, to the events which surround him."

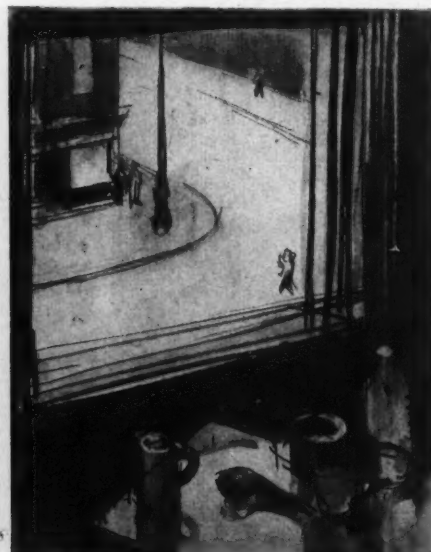
Although the exhibition includes pictures portraying the recent fighting and scarred landscape in Israel, it is not a gloomy show. Rather, like the country they come from, the paintings are marked by vigorous affirmation of life. Assured draftsmanship and enjoyment of strong color and form, well handled, give Janco's work authority. (Feigl, to Nov. 4.)—J. K. R.

Taro Yashima

Yashima and his wife were painters in Japan. Being democrats, they spent as much time in concentration camps as in the studio. After years of misery they escaped to this country. Here Yashima published two picture books, *The New Sun* and *Horizon is Calling*, both well received. Here also he worked faithfully and well for the OWI and OSS. Recent years have brought much sickness and poverty, but he is happy now that he is free and free to paint.

Yashima now shows vigorous charcoal and wash drawings—his son reading, his wife sitting, brooding. Earlier

TARO YASHIMA: *The Window*. Modreal





JOHN GROTH: *Horses and Jockeys. Ferargil*



DAHLOV IPCAR: *Horses in the Snow. Wellons*

drawings are more Oriental in their calligraphy and their squat, foreshortened perspective.

In his oils, Yashima has responded to Cézanne and Van Gogh and now works broadly, blurred masses of lush green and pink, applied with a palette knife indicating houses, a path seen through an archway receding into the distance where a few sharp lines pick out the trunks of trees and fields of deep grass. (Modreal, to Oct. 31.)—J. F.

Dahlov Ipcar

Dahlov Ipcar's father is a sculptor, her mother a painter. With this artistic heritage she has struck out boldly on a path completely divergent from that of either parent. Her paintings of birds and beasts reveal not only fine observation of animal form and gesture, but further an appreciation of the intrinsic nature of these creatures.

The most ambitious canvas in Mrs. Ipcar's current show is *Wild Horses*, in which an intricate mass of madly struggling bodies is held into coherence of design, all the violent rhythms and counter rhythms being resolved into a final harmony of impression.

In all the work one receives an impression of the artist's personal response to the world of living creatures about her. She finds an element of the grandeur of nature even in barnyard fowls or sprawling calves. This innate delight in natural forms is akin to that of the Chinese animal painters, for whom no creature was too humble to inspire reverence. This alliance with Chinese painting is marked in *Horses in the Snow*, in which the artist has not so much avoided representation as achieved substance. (Wellons, to Oct. 21.)—M. B.

Group at Viviano

For the season's opening, Catherine Viviano has gathered a large exhibition of drawings, monotypes and gouaches, the majority by Italian artists. One of the most striking items is a gouache by Marini, *Two Men and a Horse*—bold white, linear outlines on black, silhouetted forms which convey an amazing sense of vitality. Ruvolo's *Inter Lunar Action*, ink and colored crayon, presents an impression of violent repulsion and attraction in its tangled web of lines, a mesh which seems to be governed by inner violence of forces.

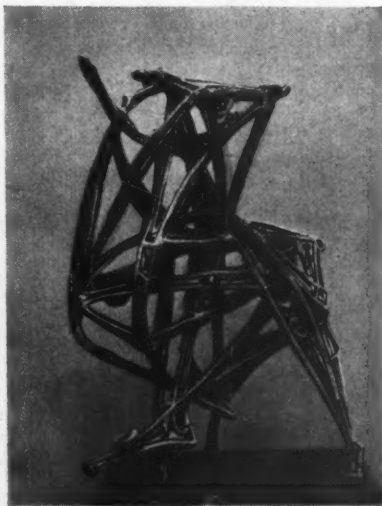
Afro's *Europa* (charcoal and pastel)

is a fantasy of large interwoven planes in low hues, the exaggerated form of the bull and the almost indecipherable figure of the girl emerging from these planes. A group of ink drawings by Vespignani are all delightful as well as remarkably divergent in handling. The gaiety of the figures seated casually on a beach in full light in *Picnic* is a contrast to the intensity of expression in *House Boat*, *Fishermen*, in which the weathered textiles of the ramshackle house, the drawn-up boat and seated men are set against a sinister sky.

The two Americans are happy inclusions. Kay Sage's *Any Wednesday*, in gouache, shows curving, colored forms apparently racing in diagonals across the rectangle of the canvas in provocative brilliance of design. Rollo contributes a crayon drawing, *Four Nuns*, which gives one pause in its complete rendering of the four figures with an incredible economy of means.

Mirko's monotypes, *Compositions*, are handsome abstractions, brought to impressive coherence of design. He also contributes a sculpture, *Bull*, which is a complex construction of striated forms. For all its involved detail, the piece achieves a totality of impression. Guttuso's watercolor, *Sailor*, is a semi-abstraction, its linear outlines of figure contrasted with bands of vivid colors at

MIRKO: *Bull. Viviano*



one side. Abstractions by Pizzinato, mostly in muted browns cut by whites, have a decisiveness of sharply adjusted design. (Viviano, to Oct. 31.)—M. B.

John Groth

In the tradition of the journalist-artists of France, John Groth is a painter whose skilled line and observant eye records a scene with seemingly effortless grace and economy. Without putting everything he knows into a picture, he draws and paints enough to give the rich flavor of a scene, never slowing action with superfluous detail.

A racing and prizefight enthusiast, he sets down the tensions and relaxations of horse and rider, fight contestants and public in vivid watercolors which can be spare and eloquent or exuberantly expansive. For the first time, Groth is exhibiting oils of similar subjects, and these show his increased mastery of the medium.

A group of gouaches in the show has another character. Instead of the nervous line pitted against fluid color that Groth employs in his watercolors, the gouaches treat equally robust subjects in flat patterns.

In still different mood are the impressive war pictures, including those of the Russian Army taking Berlin, now exhibited for the first time. An artist-correspondent during the last war, Groth has set down remembered scenes with rare simplicity and clarity. Since the emotional impact of such excellent works as *Victory Celebration* and *Berlin Cleanup* derives from the dramatic subjects themselves rather than from the artist's subjective interpretation of them, these pictures are among the most revealing war paintings seen in a long time. (Ferargil, to Oct. 22.)—J. K. R.

Lux Feininger

Lux Feininger's work indicates that he has not found being the son of a famous artist (Lyonel) any handicap.

The remarkable variety of theme and handling in his oils and watercolors makes any generalization about his painting difficult; but his craftsmanship in both mediums is inescapable, as his sensitive adaptation of color and design to subject.

Young Feininger's most recent canvases suggest a new departure, perhaps a definite one into a form of romantic realism. Soundly modeled forms, mobile

and vibrant with life, just fringe objectivity from which their ambience of glowing color relieves them. *Eatin' and Lookin'* is one of these paintings, two girls at a bus stop, and *Honey and Eleanor*, with less determination of the girls' faces, another.

The watercolors, stepped up with charcoal, possess a delicate interplay of light and color which gives them an arresting quality. Only one of them, *Florida Scene*, with its tenuity of figures and blur of sky, gives any hint of the senior Feininger's procedure. (Hewitt, Oct. 16-Nov. 4.)—M. B.

Albert Freudenberg

Albert Freudenberg's watercolors of German scenes come off with a *con brio* that seems to reflect the artist's delight in transforming visual experience into esthetic terms. He paints with slashing brush strokes, setting bands of yellow, triangles of blue, streamers of red in an apparently casual juxtaposition which eventuates into a considered design. Areas of white paper, allowed to appear through these brilliant hues, impart a sparkling vibrancy to all the paintings. The *Views of Weinheim* suggest clusters of houses and encircling hills, much as they might appear through the whirling lens of a kaleidoscope—observed facts imaginatively recast in a rhythmic interplay of shapes and forms.

Freudenberg's figure paintings, oils, have more definite objective basis than his watercolors; but the fantasies of décor and arrangement inform this veracity with poetic appeal. (Carlebach, to Oct. 21.)—M. B.

Oscar Laske

Oscar Laske's watercolors play many variations on themes of his native land. His Austrian landscapes and city scenes are all imbued with an intimate note of places long familiar. Laske paints fluently, yet gives careful definition both to architectural detail and to landscape forms. His light patterns bring a soft suffusion to his paintings, striking out reflections on the weathered surfaces of old buildings. He succeeds in bringing animation into somber old

OSCAR LASKE: *Prague. St. Etienne*



ALBERT FREUDENBERG: *View of Weinheim. Carlebach*

streets, through the movement of colorful figures.

Vienna Today, showing the bombed roof of St. Stephen's cathedral under repair, is a sad reminder of war's ravages, but other areas of the city appear untouched by devastation, as though life and living have gone on undisturbed. *Schönbrunn* stretches out its imposing façade in an elaborate setting of gardens and sculptures, like a rococo echo of Versailles.

A woodland interior, almost dim in the shadow of its towering pines, allows an unexpected break in this twilight, as a ray of sunlight pierces foliage and discloses varieties of green lining a red path. A view of flat country, rimmed by a far mountain range in upper Austria, suggests a similar theme by Van Gogh in its rows of cultivated fields; but in its placid serenity it is far removed from Van Gogh's vibrant Impressionism. (St. Etienne, to Nov. 4.)—M. B.

Grand Central's Moderns

Sparking the exhibition of recent painting and sculpture by the Grand Central modern group is the imaginative treatment of subjects that include a kitchen cupboard and such old standbys as a New England wharf, a picturesque fallen tree and a mother and child composition.

Xavier Gonzalez leads in a brilliant watercolor, *The Island*, which combines handsome painting with subtle color, strong design and poetic content. Ruth Gikow's *Escape* is an excellent example of her original style. Byron Browne's *Reclining Nude* is bright decoration in a modern vein. Milton Hebdal's sculpture, involving three bronze figures which may be attached in various ways to brass wires, is a playful and appealing concoction.

Other good works include George Morrison's watercolor landscape and oils by Hazard Durfee, Hopkins Hensel and Virginia Banks. (Grand Central, 56 St., to Nov. 1.)—J. K. R.

The Newswangers

In a first New York exhibition, Kiehl and Christian Newswanger (father and son) present large, sensitively knowing drawings—made by Christian alone—and oils and etchings, executed by

father and son together, in which they study the character and activity of the Amish folk among whom they live.

Kiehl, the father, studied with Léger in 1928, but today there is little trace of Parisian suavities or complexities of color or structure in his work. Indeed for years he has sought to subordinate training, to achieve a monumental simplicity and strong color of suitably indigenous austerity.

Christian, unexposed to Paris, has not had to undergo this purification. Modern artists have taught us the logic of painting on a flat plane, but the two-dimensional quality, the awkward strength of these paintings—as well as the devout industry and stolid gracelessness of these bearded men—call to mind the expressionism of numerous Russian and Palestinian folk artists rather than Paris disciplines.

An unusual collaboration, it rises well above much folk art because the Newswangers think, not differently, but more than most folk artists—and because of superior draftsmanship, the sophistication of which is particularly evident in the etchings. (Binet, to Nov. 3.)—J. F.

Robert Goodnough

Robert Goodnough drops blobs of watercolor on paper, soaks it, blots it, crumples it, scratches more paint over the surface. He calls the result a painting in which the medium has been allowed to express itself most freely. He also shows ink and tempera sketches which he would have us believe were done with nothing in mind; but they are often too charming and amusing to allow us to take this conceit very seriously.

Sharing the wall with Mr. Goodnough are color lithographs and black-and-whites by contemporary British printmakers. The black-and-whites are all tiny works (about note-paper size) which prove that you can't measure quality with a ruler. (Wittenborn, to Oct. 21.)—P. L.

Homer Gunn

In this first one-man show of well-painted oils, a conflict in the artist's interests is too seldom resolved. Can folksy, humorously grotesque material—small boys dressed for Hallowe'en,

flying paper planes or tumbling with a puppy—be satisfyingly handled in terms of vigorous, angular abstraction? Too often, subject matter seems irrelevant or pointlessly incongruous, as in *Boy Playing Indian* where the artist has focused interest on geometrics and volumes, quite ignoring the boy.

But in *The Hunt*, where redcoated riders struggle through a thicket of vibrating hounds' tails, a humorous scene has been analyzed to produce a distribution of shapes and colors pleasing in itself. And in the powerful diagonal sweep of *The Hammock* interest in design triumphs over interest in "schmaltz."

Pigment in these paintings is smoothly applied in overlapping planes. Color is excellent, often tending toward a luminous quasi-cubist tonality. (*Creative*, to Oct. 28.)—J. F.

James Lechay

A change of medium appears to have brought a change of viewpoint to James Lechay, for his recent paintings in casein seem to have little relevancy to his more familiar watercolors. He has cast any interest in objective veracity to the four winds and set his palette in a new vividness, in which glowing reds predominate. He has created a world of fantastic imagery, a world of unreality that he makes most convincing through his command of the technical means for its expression. Reality is not to be found in these striking paintings, but actuality is overwhelming.

Façade with Orange and Red may suggest objective dependance, but these contorted buildings with their slit-window façades are set in a never-never land. *San Francisco Black Cityscape* is the most impressive of the paintings with architectural motifs, a sharp illumination playing on buildings which emerge from a midnight blackness of background, under a dark sky.

The harbor scenes possess intensity of effect with bands or spots of red picking out boats involved in a murky atmosphere of sea and sky. *River Mosaic*, with its squares and rectangles of color

JAMES LECHAY: *Façade with Orange and Red*. Macbeth



building up the design; *Yellow Sun Yellow*, in which a strange sun breaks through clouds and is reflected on the dark waters beneath; or the gay *Texaco* with its gasoline stars set in the firmament, are a few of the many striking canvases in which original conceptions have been brilliantly realized. (Macbeth, to Oct. 28.)—M. B.

Ben Wolf

In a happy meeting of artist and subject matter, Ben Wolf presents a series of imaginatively conceived paintings of "Cyrano de Bergerac and His World."

Divided between dashing portraits of the big-nosed romantic hero and nostalgically brushed background settings, the exhibition should have special pleasures for admirers of Rostand's classic. Many may hope that the paintings find their way between book covers.

Wolf has caught the spirit of Cyrano. His *Bitter Cyrano*, for example, has all the elegance of pose and bravura of brushwork suitable to a recreation of the noble swordsman. This painting might be called the exhibition's formal portrait of Cyrano. Others, showing him in clown dress, develop his fanciful aspects. With due emphasis on the famous nose its owner bore with such eloquence, the artist makes good painting of a good subject. (Babcock, Oct. 23-Nov. 11.)—J. K. R.

Betty Esman

Although Betty Esman's paintings, in their reliance on distortions and avoidance of local color, are definitely "modern," they are not allied to any particular contemporary movement but are freshly executed in an individual idiom. Heavy, black lines seem to pull flashing color planes into significance of design. Figures are often clearly discernible, arising from these color planes or resolving into them, as a mother and children emerge from a handsome color pattern in *Family Group*.

Paris Soir imbues an ordinary street scene—a Metro opening, some shops and a wall—with a splendor of refractions and reflections of evening light



BEN WOLF: *Cyrano the Cavalier*. Babcock

so that it becomes actually glamorous. Witty treatment is given the paraphernalia of royalty in *Riding from Buckingham Palace* and the vivid portrayal of an uncompromising personality in *Miss Helen Slingsby Was My Maiden Aunt*. (*Contemp. Arts*, to Oct. 20.)

—M. B.

Dorothy Hood

Looking at these paintings, prints and drawings of archetypal personages and mystic dramas, one is inevitably reminded of Blake, Ensor and Redon.

In *Away*, brilliant deliquescent figures, eyes shut in prayer or dream, appear before a surging green spray over which a mysterious force presides. In another oil an Easter Island mask floats on a dark ocean. All is flux and shimmer.

The artist whose eye is inwardly directed must achieve plastic values and establish order no less than the artist who paints physical actuality. Miss Hood tends to neglect this except in the recent *Brown Cabalist*. Here color is austere and design much stricter, figures and canvas being divided into separate, black enclosed areas.

The prints and crow quill drawings being monochromatic, color is no problem; but here, too, greater organization would help. (Willard, to Nov. 4.)—J. F.

Mark Samenfield

Mark Samenfield's oils form a fine first show for both the exhibitor and the Peter Cooper Gallery. These canvases seem to burn with an intellectual passion. Color is brilliant but cold, and though the pictures are modeled and composed almost exclusively in color areas, with little regard for conventional light and shade, they are never sensuous but have an impact as clear and biting as logic.

The portraits look like faces seen in the light of a blazing fire, and make points both as psychology and as painting. Other pictures are concerned with the more overt conflicts between man and man, or man and his environment. They are often violent, but avoid the despair implicit in so much of modern painting concerned with similar problems. (Peter Cooper, to Oct. 25.)—P. L.

Hannah Small

In her first one-man show in seven years, Hannah Small shows a large group of compactly composed sculptures which maintain a consistent, individual mood. Figure pieces and animal studies, in stone and wood, all reveal the capabilities of the artist. Sometimes her fondness for chunky forms lends too heavy an air to her work, but at her best Miss Small carves sculpture of sensitivity as well as substance.

Setter, one of the few sculptures of dogs shown (most artists seem to choose the feline side in the old cat-dog argument), is an arresting marble which has poise and dignity. *Resting*, in black marble, uses linear emphasis to good advantage, while *Reclining Figure* is notable for the smooth-flowing rhythms of repeated curves. (Passedoit, to Oct. 28.)—J. K. R.

Frank McIntyre

Eight years ago, at the age of 47, McIntyre began his career as an artist. For the past 23 years he has worked as fireman in a Brooklyn public school. At other times he has been a laborer, soldier, soda jerk and hobo. Perhaps the long postponement of art accounts for his present prolific animation.

In this group of paintings, McIntyre sometimes suggests delicate tendrils, black against a translucence of luminous watercolor, or lichen patterns on rock, or the pebbly shallows of a stream. In other pictures details are picked out, soft blurs of color are outlined in serrated black or white lines, occasionally producing a *trompe l'oeil* relief effect.

Precise ink drawings involve diamonds, checks, zigzags, and stripes in free form quilts suggesting scraps of textiles. (Greiss, to Nov. 4.)—J. F.

Dines Carlsen

This well-known member of the National Academy shows a group of still-life arrangements in which carefully rubbed and scumbled pigment is used to create the "feel" of pinkish white hydrangeas or softly shimmering China, brass and pewter. The effect is not unlike that of a faded, once sumptuously illuminated manuscript. Simply changing his palette, Carlsen employs a similar technique to depict the cactus land of the Southwest. (Grand Central, Vand., to Oct. 21.)—J. F.

Nancy Root and Lucille Hobbie

In an exhibition of urban and rural landscapes in oil by Nancy Root and watercolors and drawings of the Nantucket area by Lucille Hobbie, two painters reveal certain virtues and shortcomings in common. Both have a strong feeling for the atmospheric qualities of light and color. Both achieve their best results when working broadly. Both are less successful in attempts to note significant detail, for in these, details seem inessential and prosaic.

Miss Root stresses mood, and has a way with smoky, cloudy weather, as in *Freighter in a Squall*, where driving rain whips the sea to a Turneresque shimmer, and in the study of mid-Manhattan towers, insubstantial among drifts of cloud and smoke.

Greater concern with structural elements is evident in Miss Hobbie's wa-



HANNAH SMALL: *Resting*. Passedoit

tercolors, among which the reviewer noted *Rainbow Fleet* where color and structure are organically integrated, and *Dunes* in which purposeful dry-brush work produces a fine multi-color sparkle of sand, grass and sea. (Eighth Street, to Oct. 22.)—J. F.

Paul Bodin

This artist, influenced perhaps by the Lucretian concept of ceaseless flux, paints the crude fragments from which images and objects are subsequently formed.

Irregularly shaped patches of white or lightly tinted oil pigment, resembling scraps of torn papyrus, are rather symmetrically distributed against backgrounds of rich, murky color. Thick outlines and deep cast shadows imply that these fragments may have a certain thickness, like slabs of stone, a suggestion heightened by the pictographic hen-tracks with which many of them are inscribed.

These icons of prehistory are luminously painted and evocative, but there is a certain repetitiousness to the group as a whole, and greater complexity of organization would be welcome. (Laurel, to Nov. 4.)—J. F.

PAUL BODIN: *Fragments 7*. Laurel



Helen MacMurray

Helen MacMurray, a young artist showing for the first time on 57th Street, tempers a realistic approach by emphasizing the mood of each subject portrayed. Landscapes, city scenes and an occasional portrait often call on a restrained palette, sometimes with much success. The simple and fresh *Gatekeeper* and *Twilight*, and the figure of *Peter*, which has substance and character, are outstanding.

In other pictures, however, Miss MacMurray's striving for a Whistlerian effect, instanced by the muted greys and browns and impressionistic subjects, is handicapped by weak composition or such banal subject as the orange moon and black trees of *Eventide*. (Eggleston, to Oct. 28.)—J. K. R.

Eve Garrison

Eve Garrison, Chicago painter whose work ranges from comparatively objective impressions through romantic visions to emotional abstractions, packed a lot of expression, experiment and occasionally confusion into her recent exhibition. An uneven artist, she was best in paintings like *Cathedral Interior*, which integrated well its rich color and varied design elements.

Less successful works betrayed incomplete understanding of formal arrangements or too impetuous attacks in too many directions. This is another exhibition which would have benefited by good editing. (Newton.)—J. K. R.

Nelson Seale

Nelson Seale's watercolors show that he has selective vision which enables him to seize upon the salient features of a subject and eliminate frittering detail. He achieves pictures, rather than descriptions. In *Sunshine after Rain*, the gray house, the pinkish barn and the distant hill, all steeped in a muted radiance, have a nice relevancy of design. A frequent vagueness of background forms, through blurring of contours, appears to subdue them to the interest of foreground detail. Especially noted were *Green Peak, Dorset*; *Stone Alley, Provincetown*; and *Washington Slept Here*. (Barbizon Hotel Gallery, to Oct. 31.)—M. B.

Art Wells

Dangerous technical facility, eclecticism, an erratic and decorative use of color mar this first one-man show. It consists chiefly of arrangements of kaleidoscopic Picasso-like lovers, cocks, cats and jazz musicians, stretched and re-articulated into panes of clear matt color which is smoothly applied and sharply outlined in black. In the more recent *Frogs*, dark small horns tentatively explore a stretch of luminous, scumbled sea.

In this welter of styles and techniques one wonders, where is Art Wells? (Modreal.)—J. F.

Kingman & De Diego Design for Restaurant

Designing a new kind of Chinese restaurant in New York City is the latest project of watercolorist Dong Kingman. Feature of the Lingnan Restaurant's Kingman-designed but only subtly Oriental interior is a 16 foot by 11 foot Kingman mural. Fellow-artist Julio de Diego co-operated in the venture by executing a "mobile" and some lamps.

Five New Art Galleries for New York

WHILE ARTISTS CLAMOR for more exhibition space, galleries are mushrooming to the west, north and south of the Street. Most are starting life with a "stable" of unknowns or semi-unknowns, and most are eagerly looking for new talent. Five of the latest births or re-births are reported below.

New Gallery

Plushest of new galleries is the starkly titled New Gallery, 63 W. 44th Street. Red carpeted stairs lead from a ground floor bookstore to a high-ceilinged, well-lighted, spacious exhibition room, now hung with a potpourri of work by well-known moderns. Young dealers Eugene Thau and Jack Landau plan to show mainly the work of young American artists (Seong Moy and Stefanelli are among those on the agenda) paced with a few foreign painters and some better-known Americans.

With a bow to its location in the heart of the theatrical section, this gallery will hold exhibitions of stage designs and other theater arts.

Also in the offing are plans for meetings, discussions, etc., which the dealers hope will eventually make the gallery a New World Café Guerbois for this generation's talent.

Burliuk Gallery

Somewhat more modest in ambition and more conservative in taste is Nicholas Burliuk of the Burliuk Gallery, 119 W. 57th Street. Keynoting his opening exhibition are "Poppa" David Burliuk's paintings, in a vein of toned-down expressionism. Work in a more romantic manner is shown by the Soyers and Marian Greenwood, with an almost cubist head by Goncharova going about as far as the gallery will go in the direction of abstraction.

Los Angeles Events: Sheets Retrospective

By Arthur Millier

LOS ANGELES: The Los Angeles County Fair's brief showing of paintings and sculpture, "Masters of Art, 1790 to 1950," is still a subject of conversation in the broadest possible circles of art-interested people here. Your correspondent has heard nothing but praise for Millard Sheets' courage, energy and taste in conceiving and presenting the show which more than 600,000 people saw. And I can testify that the blown-up documentation, most of which I wrote, was effective in lengthening the looking time for each work. Despite typographical errors, due to the speed of preparation of the catalogue, its documentation has brought commendation from leaders in many professions. I do not write this merely to pat myself on the back (though I am not above being pleased by praise) but because it bears out a conviction I have long held: most people need verbal help when looking at visual art. Given it, they are willing to look again instead of shrugging and passing on.

Sheets, who flew back from Hawaii to stage the show and knocked himself out in the process, is being given an eight-gallery show of the broad range of his art—from watercolors to murals, advertising art and building

Lenox Gallery

The Lenox Gallery, 847 Lexington Ave., now sharing its billet with a decorative arts shop, will devote itself to "art for the home." Director Harry Hering hopes to slant shows towards quick sales to interior decorators and home owners without sacrificing quality. Present show offers Hering's own vigorous, clear-toned, naturalistic watercolors, which should cheer the heart of any interior decorator.

Segy Gallery

Season's opener for the Segy Gallery, 708 Lexington Ave., is an exhibition of antique African religious sculpture. Included are Benin bronzes, ivory carvings, and masks. The gallery will continue to show sculpture and other arts of Africa exclusively.

Wacker Gallery

Reappearing on the art scene after a year's hibernation, the Wacker Gallery, 127 E. 59th St. (formerly the Chinese Gallery), is generally catholic in tastes, leaning a mite towards the abstract. Starting the season are canvases by "The Five." Sappe shows some work reflecting the Pollack influence, some involving a mystical realism. Anton's loud abstractions achieve a feeling of tremendous space and confusion. Nussbaum creates rather visceral abstractions in striking color patterns. Plate sticks closest to realism in his well-organized, attractively unassuming canvases. And Satkovsky pictures (intended perhaps to bedeck a Charles Addams house) are depressing and decorative simultaneously. His highly simplified sculpture, built around semi-spherical forms, is much more successful.—PESELLA LEVY.

design—at the Pasadena Art Institute. This will still only represent part of his Herculean activities in the field of art here—the County Fair's art shows, Scripps College art buildings and faculty, and so much more. The whole story will never be written. For many years your correspondent actually suppressed news of Sheets' art achievements in his *Times* art page. Even artists are inclined to be jealous. I felt proud when asked to write the introduction to the show's catalogue.

Channing Peake, who lives on a ranch north of Santa Barbara, will have his first one-man show in several years at the Frank Perls Gallery, Beverly Hills, to Nov. 14. Peake studied with, and has been influenced by Rico Lebrun, whose passion for "interior" drawing he shares. His chief forte, however, is color. Some two years ago I saw a show of Peake's paintings circulated by the Santa Barbara Museum and, knowing nothing of the man or his work, hailed him as one of the country's top colorists and prophesied a national reputation. Perls, a choosy dealer, shares this estimate. You'll be hearing of Peake on 57th St., or, in the manner of the gossip columnists, I will eat the lion on the north end of the New York Public Library steps.



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Evelyn Marie Stuart Says:

PEOPLE who refer to realism in painting as a mere copying of nature are evidently not much acquainted with nature—to say nothing of art. Picture-makers discovered long ago that you cannot copy nature, if for no other reason than that she simply will not stand still. In the time required even to execute a hasty sketch, she has changed her expression not once but many times.

Go to your favorite painting spot tomorrow and find that the landscape of yesterday is no longer there. "Something new has been added" and something familiar has disappeared. For that reason every picture is in some sense an abstract of whatever was most nearly permanent or a personal expression of whatever made the most vivid impression on the artist.

Even the camera cannot copy nature and produce anything with pictorial quality except by rare chance. And what the photographer brings forth by accident, the skilled painter achieves through taste, knowledge, and personal viewpoint. No picture is ever a copy of nature.

Grandma Celebrates Birthday on Film

Grandma Moses, just turned 90, has many things to celebrate. Last summer, her work made a triumphal tour of Europe in shows which scored popular successes not accorded other U. S. art abroad. Last week a 25-minute color film of her life and work, narrated by poet Archibald MacLeish, opened at New York's Paris Theatre. Photographed over a two-year period by Erica Anderson, directed by Johannes Schneider and accompanied by an original musical score by Hugh Martin, the film shows Grandma in and around her farm at Eagle Bridge, N. Y. The out-of-doors shots, showing her favorite subjects, bring her famous paintings to life.

New Designs on Carpeting

Carpets are about to get a face-lifting, which means that flora and fauna which has patterned too many floors too long has seen its heyday.

As a manufacturer of carpets, the Arthur Fleischman Company of Detroit feels the industry needs "a shot in the arm." To this end it is offering \$2,000 in prizes for the First Annual National Carpet Design Competition. Residents of the U.S.—housewives as well as artists, designers and architects—are invited to submit their ideas. Prizes of from \$1,000 to \$50 are offered.

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Art in Chicago: Primitives and Prizewinners

By C. J. Bulliet

CHICAGO: A rude but expressive painting of the first Chicago building erected after the Great Fire of 1871 is included in a show of American primitive paintings assembled from the rich resources of the Chicago Historical Society, opening Oct. 25 in the Society's massive headquarters in Lincoln Park.

Officers of the society recently made an examination of its possessions, inspired by reports of American primitive shows along the Atlantic seaboard. They found they could match most anything New York, New Jersey and Pennsylvania had to offer, and this initial show of 38 paintings will be offered in proof or, at least, for argument.

The first Chicago building to be completed after the fire was, characteristically enough, the office of a real-estate dealer, W. D. Kerfoot. Ready for business before the embers had ceased smoking, it may be regarded as symbolic of the vaunted and somewhat brash "I will" spirit that has been the boast of Chicago through its first century. The Chicago Historical Society might well put this 1871 painting on permanent loan in the headquarters of the Chamber of Commerce.

Among other pictures in the show that expand the hearts of Illinois art lovers are portraits of Mrs. Shadrach Bond, wife of the first governor of Illinois; Mrs. John Marshall, whose husband was president of the first Illinois Territory bank of Shawneetown; and George Flower, founder of the first English settlement in the territory.

Already, before this new patriotic outburst at the Chicago Historical Society, Illinois was "primitive" conscious, what with its Lincoln and Grant centers of lore, its Ohio River steamboats and its relics of the early Mormon days at Nauvoo.

Chicago and suburbs this October are indulging in something of an orgy of the concentrated essence of painting. On Navy Pier, the University of Il-

linois is showing the purchases it made from its last three annual shows of American art on the Urbana campus. Then, 16 of the 17 artists who won prizes in the Chicago and Vicinity show at the Art Institute the past summer are holding a group exhibition at the Evanston Art Center, including some of their prize-winning works and others from their studios. The absent member is Joyce Trieman, who has sent all her choice things to New York for a solo exhibition there.

Thirdly, the banner October show in the picture galleries at Marshall Field's department store is made up of 32 paintings from the Encyclopedia Britannica collection, which has been touring America since 1945, being seen in 37 major cities. The Britannica collection, whose moving spirit in the making was Senator William Benton of Connecticut, is now being dispersed. Benton started the collection while chairman of the board of Britannica. His object was to assemble choice works by Americans to be used in illustrating a forthcoming edition of Britannica, which went on the market this year. He collected upward of 150 paintings.

Included in the show at Field's now is Edward Hopper's homey *Cape Cod Evening*, reproduced in color in Britannica. Like all the other Britannica pictures it is there for sale to anyone who cares to buy.

The launching of the American tour of the Britannica collection was a major event in American art circles in 1945. The late Peyton Boswell devoted to it a special number of the *Digest*, lavishly illustrated, "the largest special issue the *Digest* has ever published," he remarked editorially (*Digest*, April 1, 1945). The Britannica collection, while leaning a bit too heavily on opinion of the 57th Street galleries in New York, can still be rated as the best assemblage yet made of American art of a period now passing. Some of us are sorry to see it dispersed.

New World Folk Art Museum for Santa Fe

SANTE FE's new Museum of International Folk Art should be ready to open its doors early next year, Dr. Robert Bruce Inverarity, director, has announced. Designed by Meem, Zehner and Holein, it will occupy a site near the Laboratory of Anthropology and Museum of Navajo Ceremonial Art. The modern, two-story building will have 6,000 square feet of flexible ex-

hibition area, as well as space for a library, auditorium, laboratory, workshop and other facilities for research.

Donor of the Museum, the first of its kind in this country, is Florence D. Bartlett, whose collection of paintings, ceramics, furniture, textiles, costumes, jewelry and other international folk art objects will form the nucleus of the museum's permanent collection.

CHANNING PEAKE

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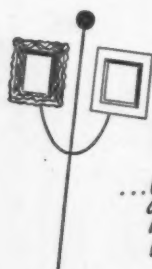
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Where to Show

Offering suggestions to artists who wish
to exhibit in regional, state or national
shows. Societies, museums and individ-
uals are asked to co-operate in keeping
this column up to date.—The Editor.

NATIONAL SHOWS

(Unless otherwise indicated, open to
all artists)

Hartford, Connecticut

41ST ANNUAL EXHIBITION CONNECTI-
CUT ACADEMY OF FINE ARTS. Jan. 20-
Feb. 11. Avery Memorial. Media: oil, oil
tempera, sculpture, black & white. Entry
fee. Jury. Prizes. Work & entry cards due
Jan. 13. Write L. J. Fusari, Box 204,
Hartford 1, Conn.

Minneapolis, Minnesota

1ST NATIONAL PRINT EXHIBITION. Dec.
6-Jan. 19. Media: all except monotypes,
executed within the last 18 months. Entry
fee \$1. Two entries allowed. Entry blanks
& fee due Nov. 10. Prints due Nov. 17.
Jury. Purchase prizes total \$600. Write
University Gallery, 310 Northrop Audi-
torium, University of Minnesota, Minnesota
14, Minn.

New York, New York

37TH ANNUAL EXHIBITION ALLIED
ARTISTS OF AMERICA. Nov. 12-28. Na-
tional Academy. Media: oil, watercolor,
sculpture and mural design. Entry fee for
non-members \$3. Work due Nov. 1. Jury.
Prizes. Write Gertrude Whiting, 58 W. 57
St., New York 19, N. Y.

9TH ANNUAL EXHIBITION AUDUBON
ARTISTS. Jan. 18-Feb. 4. National Acad-
emy. Jury. Medals & prizes. Entry fee
\$3. Entry cards & entries due Jan. 4.
Write Ralph Fabri, 1083 5th Ave., New
York 28, N. Y.

CATHOLIC ARTISTS GUILD GROUP
SHOW. Dec. All media. Open to amateurs
& professionals. Entrants should state in
which category they wish to be placed.
No entry fee. Wall space allocated in ac-
cordance with time of receiving applica-
tions. Write Catholic Artists Guild, 30
West 16 St., New York, N. Y.

4TH ANNUAL EXHIBITION, KNICKER-
BOCKER ARTISTS. Feb. 5-17. Laurel
Gallery. Media: oil, watercolor, casein,
pastels, prints & small sculpture. Entry
fee \$5. Work due Jan. 29. Write John J.
Karpick, 115 Cabrini Blvd., New York
33, N. Y.

Peoria, Illinois

NATIONAL PRINT EXHIBITION. Jan. 24-
Feb. 21. Jury. Awards. Entries due Jan. 6.
Write Ernest Freed, Director, School of
Art, Bradley University, Peoria 5, Ill.

NATIONAL STUDENT EXHIBITION OF
COMMERCIAL ART. Feb. 11-Mar. 10.
Open to students of advertising art and
illustration. Jury. Prizes. Work due Jan.
30. Write to Ernest Freed, Director, School
of Art, Bradley University, Peoria 5, Ill.

St. Augustine, Florida

ST. AUGUSTINE ART ASSOCIATION EX-
HIBITION. Art Association Gallery. Dec.
3-Jan. 2. Media: oil, watercolor. Yearly
dues \$3. Fee \$1 per painting. Prizes. Entry
cards due Nov. 15. Work due Nov. 27.
Write to Curator, St. Augustine Art As-
sociation, P. O. Box 444, St. Augustine,
Florida.

Washington, D. C.

22ND BIENNIAL EXHIBITION OF CON-
TEMPORARY AMERICAN OIL PAINT-
INGS. Mar. 31-May 13. Media: oil, oil-
tempera, encaustic. Jury. Prizes total
\$5,200. Entry cards due Feb. 3. Works
due Feb. 9 in Wash. or New York. Write
Corcoran Gallery of Art, Washington,
D. C.

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Youngstown, Ohio

16TH ANNUAL NEW YEAR SHOW. Jan. 1-
28. Media: oil, watercolor, gouache, pastel.
Jury. Prizes. Entry fee. Entry blanks &
work due Dec. 10. Write Secretary, Butler
Art Institute, Youngstown 2, Ohio.

REGIONAL SHOWS

Dayton, Ohio

OHIO PRINT MAKERS EXHIBIT. Nov. 1-
30. Open to present & former Ohio resi-
dents. Jury. Purchase awards. Work due
Oct. 23. Write Mildred Raffel, Dayton Art
Institute, Forest & Riverview Aves., Day-
ton 5, Ohio.

Flushing, New York

21ST ANNUAL FALL EXHIBIT. Nov. 12-
18. Open to members. Media: oil, water-
color, pastel, small sculpture, ceramics.
Fee \$6.50 including dues. Jury. Prizes.
Entry cards & work due Nov. 3. Write
Eloise Daehn, Chairman, Art League of
Long Island, 40-14 149th Place, Flushing,
N. Y.

Madison, Wisconsin

16TH ANNUAL WISCONSIN SALON OF
ART. Nov. 16-Dec. 10. Open to artists re-
siding in Wisconsin for at least 3 years
including the present. Work in all media.
Purchase awards range from \$25 to \$100.
No entry fee. Entry cards due Nov. 1.
Entries due Nov. 9. Write to Wisconsin
Memorial Union Galleries, 770 Langdon St.,
Madison 6, Wisconsin.

Massillon, Ohio

15TH ANNUAL EXHIBITION. Nov. 1-30.
Open to former & present residents of Ohio.
Jury. Awards. Works due Oct. 28. Write
Albert E. Hise, The Massillon Museum,
Massillon, Ohio.

Memphis, Tenn.

3RD MEMPHIS BIENNIAL. Dec. 1-29. Open
to artists born or resident in Ark., Miss.,
or Tenn. Jury. Prizes. Work due Nov. 6.
Write Louise B. Clark, Brooks Memorial
Art Gallery, Overton Park, Memphis, Tenn.

Norfolk, Virginia

9TH IRENE LEACHE MEMORIAL AN-
NUAL. Feb. 4-25. Norfolk Museum. Open
to artists born in Va. or N. C., resident in
Va. or N. C. Media: oil, watercolor. Entry
cards due Jan. 22, work due Jan. 15-22.
Jury. Purchase prizes. Write Mrs. F. W.
Curd, 707 Stockley Gardens, Apt. 2, Nor-
folk 7, Va.

Santa Cruz, California

21ST STATE-WIDE EXHIBITION OF THE
SANTA CRUZ ART LEAGUE. Nov. 12-26.
Open to California artists. Media: oils, wa-
tercolor or pastels. Entry fee \$1. Four
awards total \$235. Jury. Entry blanks due
Nov. 1. Work due Nov. 4. Write Santa
Cruz Art League, Box 895, Santa Cruz.

Seattle, Washington

NORTHWEST PRINTMAKERS EXHIBI-
TION. Nov. 29-Dec. 17. Henry Gallery.
Open to residents of Wash., Ore., Idaho,
Mont., & Wyo. Entry fee \$50. Jury. Pur-
chase prizes. Entry blanks & work due
Nov. 15. Write Mrs. Wm. F. Doughty, 718
E. Howell St., Seattle 22, Wash.

White Plains, New York

20TH ANNUAL EXHIBITION. Nov. 13-20.
County Center. Open to residents of West-
chester County. Media: oil, watercolor,
sculpture, graphics, crafts. Fee \$3 to non-
members. Prizes. Write Vivian O. Willis,
Westchester Arts & Crafts Guild, Room
242, County Office Building, White Plains.

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The Art Digest

Auction Calendar

October 18, 8 P.M. Parke-Bernet Galleries: Modern paintings, bronzes & sculptures. Property of Keith Warner, Mats Bjerke & others. Included are four figure pieces by Renoir, still-life paintings by Vlaminck, a 1929 Picasso abstraction, figure pieces by Max Weber, an interior by Milton Avery & several John Marin water-colors formerly in the collection of Alfred Stieglitz. About 25 paintings comprising first selections from the Pepsi-Cola Company collection of Modern American Art. Among the bronzes are works by Rodin, Maillol, Barlach, Kolbe & Kollwitz. African sculptures include masks from Dahomey & the Belgian Congo. Also here Early Benin bronzes & Pre-Columbian stone sculptures. Exhibition from Oct. 14.

October 19, 2 P.M. Parke-Bernet Galleries: Jewish ritual silver & other Hebraica. Property of Gustav Gumpel. Pre-Columbian pottery, Luristan & other bronzes & small group of Renaissance objects. Property of various owners. Includes Talavera polychrome pottery plaque of a female portrait head, Gothic limestone sculpture depicting a female martyr behind bars, Roman glass mosaic panel & Swiss tapestry panel, *Christ and the Woman of Samaria*, dated 1613. Exhibition from Oct. 14.

October 20 and 21, 2 P.M. Parke-Bernet Galleries: French provincial furniture & decorations. From the collection of Albert de Latour & others. Also chandeliers, candelabra, barometers, mirrors, metalwork, & a small group of Meissen figurines. Exhibition from Oct. 14.

October 26, 2 P.M. Parke-Bernet Galleries: Arms & armor, Renaissance furniture, & books on armor. From the collection of the late Bashford Dean. Also examples of early stained glass. Exhibition from Oct. 21.

October 27, 2 P.M. Parke-Bernet Galleries: Antique rugs, Chinese art & paintings. From the estate of the late Berenice C. Ballard. Antique rugs include many small & usable examples, especially prayer rugs, chiefly from Asia Minor, 16th-18th centuries, also from Persia, Caucasasia & China. Also Mediterranean embroideries, from the Greek Islands & a small group of American & European 19-20th century paintings. Also to be sold: Buddhist gilded bronze statuettes, jade & other mineral carvings, Chou ceremonial bronzes, ceramics, lamps & Elyse Lord water-color drawings in the Chinese manner. Exhibition from Oct. 21.

October 28, 2 P.M.—Parke-Bernet Galleries: English & American furniture, decorations, & primitive paintings. Early American portraits include works by Rembrandt Peale, all of which were previously exhibited at Virginia Museum & Philadelphia Museum. Also Pennsylvania landscapes of very early date & other early American paintings. Exhibition from Oct. 21.

October 30 and 31, 8 P.M. November 1, 2 P.M. and 8 P.M. Parke-Bernet Galleries: Autograph letters, manuscripts & documents of three centuries. From the collection of the late Oliver R. Barrett. Exhibition from Oct. 20.

November 2 and 3, 2 P.M. Parke-Bernet Galleries: English furniture & decorations. Property of Eric Richter & others. Also Chinese mineral carvings, English silver, prints, Staffordshire ware, samplers, table porcelain & Oriental rugs. Exhibition from Oct. 28.

November 3, 8 P.M. November 4, 2 P.M. Parke-Bernet Galleries: Paintings of various schools and other art property. Collected by the late Jacques Leon Stern. French paintings, chiefly late 18th century include *Portrait of a Lady* and *Hyacinthe Rigaud* by Nicolas de Largillière; *Port de Rochelle* by Claude Joseph Vernet; by Jacques Louis David companion portraits of *Madame Picoult* and *Monsieur Picoult*, and *Telmaque et Eucharis*; a sepia wash, *Tavernes de la Campagne Romaine* by Fragonard painted during the artist's visit to Italy; *La Marquise d'Anglure* by Jean Baptiste Peronneau; Hubert Robert's *Ruines*; *The Crowning of Love* by Marguerite Gerard; and Francois Clouet's *Louis de Bourbon, Prince de Condé*. Works by Dutch masters include *Father and Son* by Gerard Terborch; companion portraits by Thomas de Keyser; *Hunting Scene* by Philip S. Wouwerman; *Tavern Scene* by David Teniers the Younger; *Portrait of a Lady* by Ferdinand Bol; *Head of a Bull* by Paulus Potter. There is also Sir Joshua Reynolds' portrait of the Rt. Rev. John Thomas Bishop of Rochester, the tempera on paper *Christ Among the Doctors* by Paolo Veronese, *The Adoration of the Magi* by the Master of the Von Groote Adoration, *The Three Sisters* by Angelica Kauffman, *Harbor of Trouville* by Eugene Louis Boudin, *L'Etang a Ursins* by Renoir, and 17th & 18th century French pastels & drawings. Exhibition from Oct. 28.

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French XVIII century furniture features Louis XV and Louis XVI examples. Among the tapestries are a Louis XV Royal Gobelins tapestry (c. 1748) after Charles-Antoine Coypel titled *Le Bal*; a Louis XIV Royal Gobelins example (c. 1695) with the Arms of France and Navarre *Portière des Renommées*. Bronze and terra cotta groups and other *objets d'art*.

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ART BOOKS

By JUDITH K. REED

On Wood Sculpture

"*Sculpture in Wood*" by John Rood. 1950. Minneapolis: University of Minnesota Press. 179 pp. Illustrated. \$5.00.

An excellent book for the serious student sculptor, this is a how-to-do-it work of the best kind, one which inspires deep respect for the craft of wood-carving. And since the author himself is not only a good sculptor but also an articulate teacher and writer, he conveys both his enthusiasm and his knowledge to the reader with clarity and lively interest.

All aspects of woodcarving are amply discussed in a direct and personal style. Chapter headings include "Ideas and Subject Matter"; "Carving in the Round"; "Carving a Head and How to Use Sculpture." A useful bibliography and a list of materials dealers is also offered. Well-illustrated, the attractively designed book contains 136 plates covering wood art by Rood and other contemporary sculptors.

One of the illustrations, Rood's *The Harp*, appears on our cover. This sculpture is included in Rood's current solo show at AAA Gallery, New York, which will be reviewed next issue.

Garden Art

"*China and Gardens of Europe of the 18th Century*" by Oswald Siren. 1905. New York: The Ronald Press. 223 pp. of text and 192 plates. \$30.00.

Companion volume to the magnificent *Gardens of China*, this one explores the influence of Chinese garden art on the landscape gardens of 18th-century Europe. This was the time when spacious gardens were no longer adjuncts of architecture but achieved a major position as creative compositions in space.

Less interesting than its predecessor, which, in expounding and illustrating Chinese garden philosophy, spoke eloquently also of the Chinese art ideals, the new book covers gardens in England, France and Sweden. It explains the development of Western European interest in Chinese culture, a culture often scantily or imperfectly understood but vastly admired.

Such a specialized theme will attract first only lovers of garden history. But once other adventurous readers start the book, they will discover much fascinating material on a variety of themes, and an oblique but learned, graceful discussion of history as reflected in the intellectual tastes and ideas of an eager period. Moreover, the illustrations for the luxurious book offer the browser a rare opportunity to ramble through beautiful man-made landscapes and many vanished earthly paradises.

Unique Florentine

"*Paolo Uccello Paintings and Drawings*" by John Pope-Hennessy. 1950. Phaidon Press. New York: Oxford University Press. 173 pp. with 108 plates and other illustrations. \$6.50.

Again Phaidon Press gives us a major first comprehensive study, this time of Paolo Uccello, that unique painter and

innovator who merged mathematics and fantasy into an art of enduring appeal.

For the first time, art lovers everywhere are given a chance to evaluate, through a large series of detail reproductions of all Uccello's known paintings and drawings (and those of his workshop), the achievements of this 15th-century master.

Unlike that of so many other now renowned painters, Uccello's reputation remained secure for five centuries, his niche in history being only occasionally widened or narrowed by succeeding critics. This, in spite of the fact that great gaps exist in our knowledge of his development and that a good portion of his works have been lost. A striking artist even when imperfectly understood, Uccello is a singularly interesting subject for study.

The present volume includes an essay on all that is known of Uccello's life and works; a complete catalogue; notes on dubious Uccello paintings and material on his lost works as well as the handsome plates already mentioned.

A distinguished scholar and critic, Pope-Hennessy has many provocative things to say about Uccello, and in his summing up of the artist's achievement he succinctly points out the dualism of his appeal. He writes: "Like some settler pressing the area of cultivation on into the bush, Uccello extended the boundaries of painting. Within the context of the 15th century he was an innovator intent upon the task of reducing to order the world of visible phenomena, and of containing it, in all its bewildering complexity, within the confines of his picture space. But with the passage of time many of the symbols he employed in the interests of realism have ceased to appear realistic. Hence there are two Uccellos. One, the more easily perceived today is a decorator. . . . The other, less readily approachable, is the naturalist of the Chiostrillo Verde frescoes. And it is this Uccello, aspiring, compassionate and grave, who ranks with the great masters of Italian art."

Art of Cluny

"*Cluniac Art of the Romanesque Period*" by Joan Evans. 1950. New York: Cambridge University Press. 134 pp. text and 426 illustrations. \$14.00.

The text of this major work by a well-known scholar is for art specialists. Joan Evans, author also of *The Romanesque Architecture of the Order of Cluny* (1938), writes on the art used in Cluniac churches and monasteries with the authority of first-hand study and long research.

But the illustrations to the text, numbering 426 and reproducing details from architecture, sculpture, painting and manuscript art of Cluny, will appeal to all readers interested in medieval art. For these, the book has special and separate importance as a handsome gallery of uniquely flavored art.

Offered in the text is a history of the Cluniac Order, which once comprised at least 1,450 priories, and much detailed discussion of the influence which shaped its art. Most of Miss Evans' conclusions on problems of style (she is less interested in attributions) should be stimulating to fellow historians.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946

Of The Art Digest, published semi-monthly October to June; monthly, June, July, August, September, at New York, N. Y., for October 1, 1950, State of New York, County of New York, ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Edna M. Boswell, who, having been duly sworn according to law, deposes and says that she is the President of The Art Digest, and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily, weekly, semi-weekly or tri-weekly newspaper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher: The Art Digest, Inc., 116 E. 59th St., New York 22, N. Y.; Editor, none; Managing Editor: Doris Brian, 116 E. 59th St., New York 22, N. Y.; Business Manager: George Burnley, 116 E. 59th St., New York 22, N. Y.

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AUGUSTUS ST. GAUDEN'S CLASS AT THE ART STUDENTS LEAGUE, 1892 OR 1893

The Art Students League's First 75 Years

FROM ONE ROOM above a piano warehouse on lower Fifth Avenue where some 70 men and women gathered to receive instruction from Professor L. E. Wilmarth (formerly of the National Academy, as indeed were all the students), the Art Students League has grown into a five-story French Renaissance palace on West 57th Street where 51 well-known artists give instruction to thousands of students from nine in the morning to 10 at night. And this alone is not the whole story of the

League's growth. Countless art schools all over the country are aping its system of allowing students free choice of classes and instructors. Some, like Cooper Union, have adopted the system in modified form; some, like the National Academy's school, *in toto*.

It was in rebellion against certain National Academy policies that the League was formed in 1875, and it is to the National Academy that the League has returned in triumph for its Diamond Jubilee exhibition in 1950 (see

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pages 8 and 9). The founders of the League objected particularly to the rule that students must draw from the antique for several weeks before joining the life class, and to the Academy's habit of sporadically shutting down.

The system of operation devised at that time is the one which basically has guided the League ever since, with more ups and fewer downs than anyone had a right to expect. Management of all League affairs (including hiring of instructors, determination of tuition fees, and all other administrative details) is in the hands of a Board of Control, in recent years assisted by Executive Director Stewart Klonis. This consists of 12 members, at least four of whom must be current students, and none of whom may be paid employees of the school. Seventy-five years ago, students could become members upon the acceptance of their work; now any student may become a member after three months study at the League, thus making the Board an expression of the wishes of almost all the students, past and present, who wish to exercise their right to vote.

It is the students and the instructors (who may also become members after teaching at the League for a year) who determine the character of the League, and it is to them that one must go to find out just what the League stands for today and what new directions may be expected.

The first things that strikes one about the school and its scholars is the amazing diversity, the delightful informality, and the inevitable, comfortable litter and confusion. Literally cheek by jowl with students drawing carefully modeled nudes in light and dark before adding color (in the manner of 1875) are students splashing brilliant pigment over canvas in abstract patterns. And all types of painting in between are represented. All the students repeat the same chorus: "The League is a wonderful place to study." They cite the freedom to choose courses and instructors, to work as they please with little interference, the stimulating contacts both with instructors (many students listed the prominent instructors as a primary reason for selecting the League as their school) and with students. (One student claimed that he learned more about art history through talking with other students at the League than he had as a History of Fine Arts major at college.)

Differences are forgotten in times of crisis (as when Anthony Comstock raided the school in 1906 for distributing copies of a booklet containing pictures of nudes, arrested one scared 19-year-old bookkeeper, and later capitulated with ungraceful haste). But all sorts of cliques and differences do naturally exist within the student body. Commercial art courses were added during the '30s, and though today commercial art students support the school,

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NORTON SCHOOL OF ART FINE ARTS INSTRUCTION IN FLORIDA WEST PALM BEACH

they are regarded with tolerant contempt by the fine arts students. ("Last year," remarked one of the latter, "an art director came down to talk to the commercial art classes. He told the students that everything they were doing was out of date, that there was no market for it now. For weeks the whole department verged on a state of nervous collapse.") Though the fine arts students themselves are conscious of the economic dilemma of the modern artist, they have no desire to be reformers, but accept it. Asked about how they plan to live after school, they are likely to reply vaguely, "Well, there are teaching jobs if you're lucky, and then there are scholarships and grants." And then they turn with relief to a discussion of X's latest show or of technical problems.

It is something of an axiom of the League that you can tell the beginners by the glazed look in their eyes. More than one student expressed the opinion that the League is really a graduate school. Remarked one advanced student (who has already had more than one solo show): "If they're going to have beginners, they should give some orientation courses, so they'll know that they have a lot to learn before they have the right to consider themselves geniuses."

Another student said more mildly that the beginning student might well be lost, just because of the freedom he enjoys. A student could go through the League and remain "artistically illiterate," as one painter expressed it. On the other hand, the League has an excellent small library of art history books, offers lecture series by prominent art historians and otherwise affords an opportunity for the interested student to fill any gaps in his theoretical background, so that while the beginner may pass through an initial period of confusion, those who have undergone the experience feel that the serious student would not in the long run suffer from it.

Since teachers are an important factor in the student's choice of the League, the League must have good ones. It has had great ones. Kimon Nicolaides was one of the League's foremost pedagogues. He developed a system of drawing instruction, still used at the League and other schools.

Instructors generally enjoy teaching at the League. So much so that many of them are to be found on the scene more than the required two sessions a week. For them it represents an opportunity to teach freely students who are learning freely.—PESELLA LEVY.

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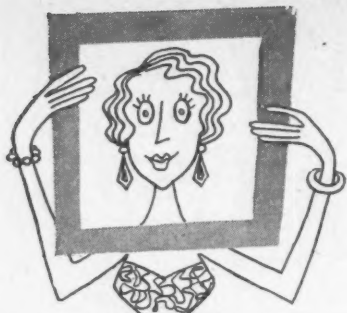
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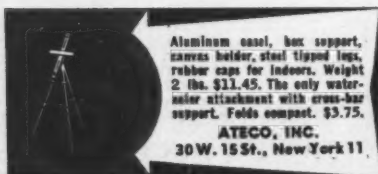
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(Opinions of the League are not necessarily those of the Digest)

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American Art Weeks

Records of American Art Weeks for the year 1950 are being assembled by The American Artists Professional League's state, city and town directors everywhere in these United States. I list detailed state reports here, in the order received:

Indiana

Mrs. Walter S. Grow (Lottie Lyons Grow) is back with us again as Indiana's state director and has organized the eighteenth annual exhibition of the Indiana Artists Club which will open in the auditorium of L. S. Ayers Co., Indianapolis, Oct. 10. The prize money amounts to more than \$1,900 and 20 outstanding women's organizations have consented to act as hostesses. There will be an artist-member in charge every day. Governor Schriker will write a Proclamation. The local papers will give a news lead. A reception and tea will open the show.

Florida

"A Miracle Mile of Paintings" is the slogan of Mrs. Myrtle Taylor Bradford who will present to the citizens of Florida Art on Parade. This outstanding exhibition will cover one mile in the heart of the business district of Coral Gables. The merchants in this wonderful town have contributed their store windows on both sides of the street for the "Mile," and students of the University of Miami will make special posters for the artists of Coral Gables whose work will be the feature of this boulevard show.

The show will be kept on display for the entire month of November and at its closing there will be a state exhibit and convention of Florida's 2,000 Federated Artists in Gainesville on December 1. Florida is working hard to advance the artist and craftsman, to stimulate and improve student work, promote high educational standards, and to forward art appreciation. High praise is due to the following cities for the part they played in raising a \$1,500,000 for art centers and galleries: Jacksonville, St. Augustine, Winter Park, Lakeland, Clearwater, and Sarasota.

In closing, Mrs. Bradford says: "Art belongs to national progress and in working to keep Florida's leadership it will be a great V-day for them when all eyes are turned toward their paintings—the rainbow's end to all artists."

Pennsylvania (Altoona)

The first exhibition this year, sponsored by the Art Alliance of Altoona,

is being planned for November. Jacques La Grange reports that some of the most outstanding names in the contemporary art world will be represented. Because of this, the show will be of considerable importance in any American city. It represents a most unique departure for Altoona, which in the past has had only a limited interest in the arts. With its very special features the exhibition will be something of a bombshell to awaken the people to an awareness of what other cities have enjoyed and what they themselves have been missing.

The A. A. P. L. extends its congratulations to Helen and Jacques La Grange for their splendid plans for this, Altoona's first American Art Week.

Pennsylvania (Lewistown)

This year Lewistown will celebrate American Art Week for the first time. They are planning to have paintings in all store windows, and the Mifflin County Art League Show in the Lewistown Civic Art Gallery. Robert D. McKinney reports many interesting features and the use of radio and newspapers to promote the exhibitions. A special request for an extra one hundred posters has set a record for a director's first attempt. Just don't forget the scrapbook of your activities. Try for one of the national prizes. Best of luck!

California (Los Angeles)

A three-page letter from Elizabeth Black includes these thoughts on American Art Week. "My idea is, as before, to display paintings in windows of business houses and residences, and on the walls of public offices, hotels and restaurants, because in view of what has happened to American Art we need to exhibit the greatest possible number of works in prominent places. Sculpture will be shown in public parks and other outdoor locations. Artists plan to demonstrate.

"There is no necessary limit to the means of bringing art to the people. They are art conscious and wish to own art if it is priced within their means. The display of art appropriate for home decoration and reasonable in price will bring results. Systematic programs through radio and newspapers have far reaching power to protect our heritage."

Introducing Elizabeth Black to my many other directors, I want to say that she gave valuable service to the city of Los Angeles as manager of their art department. We all welcome her kindly advice.

Mississippi (Greenville)

The art department of the Woman's Federated Club of Greenville, Mississippi, under the leadership of Mrs. E. H. Barwick, plans to observe American Art Week with two radio talks, and a program on famous women artists of the United States in the fields of painting, sculpture and photography.

Oregon (DeLake)

A free enterprise of cultural benefit to all is taking place here. Lincoln County Art Center at DeLake, Oregon, opened its doors on April 1st, 1942, to those who sought instruction in various forms of art expression and appreciation, whether children or adults. At that time the building housing the Art Center was owned by the DeLake Community House Association, and it has since been purchased by the Art Center Association for a permanent home. Here, works in watercolor, oil, charcoal, pencil, crayon, pen and ink, and lino-blocks make a permanent record of the coast's natural beauties and landmarks for the edification not only of the artists but the public as a whole.

For the past several years students of the DeLake Grade School have been given free art instruction by the Center, a fixed policy which has proved of great value to the students, especially those showing exceptional aptitude.

A library has been established at the Center, and a new wing called "The Gallery by the Sea" was opened June 26th, 1949. Continuous exhibitions by nationally known professional artists are held throughout the year and are open to the public with no admission

charge. It is in this gallery that the founder, Maude Walling Wanker, our Oregon state director, will celebrate American Art Week. Mrs. Wanker's celebration will be most successful because she has built the Center on a foundation of promoting peace, faith and good fellowship.

Tennessee (Nashville)

The newly organized Nashville Artists Guild is eager to do something about American Art Week, and is making plans to that end. This work in Nashville is under the leadership of Mrs. Joseph Park Byrns and we shall have more detailed information later.

Wyoming (Cheyenne)

It was just like my dear old worker for American Art Week to greet me thus: "It was good to see the signature on your recent letter, so I feel if you are able to do your part in American Art Week, I too, shall endeavor to do my best," and I hope that they will all burst out and cooperate. She has already attended to the proclamation, and it will be in all the state papers on Oct. 16. It was such a happy privilege to work with Hilma S. Delaplaine during my four war years with the A.A.P.L. I am delighted to see her mail because she always assures us of a splendid program report on Art Week.

New Mexico (Las Cruces)

From Margarite Colby, Art Chairman for the American Association University Women: "I plan to observe American Art Week and I am very much interested in the possibilities of initiating a State Chapter of the

A.A.P.L. During 1938-1939, as Mildred Holmes, I served in Oregon as a state radio chairman and as state director for American Art Week. We really had a rather extensive program and the report was sent to national headquarters in New York. Mrs. Harold Dickson Marsh, now deceased, was the state president for the League at that time. She had a really remarkable Chapter organized and functioning in Oregon."

Yes indeed, Margarite Colby you can do the same as Mrs. Marsh.

New Mexico (Albuquerque)

The state American Art Week Director for New Mexico is Mrs. Claude L. Smoot, state art chairman of Federated Women's Clubs, and chairman of art for the National League of Pen Women in Albuquerque.

Summary

These few figures may help you as an approach to increased League membership. There have been mailed out in the last two weeks 5,000 letters, 2,000 posters, 300 reprints of our new By-laws (6 pages each), 650 posters to Universities, Colleges and private Schools, 100 to Art Clubs and Art Societies, 250 sundry letters (copies of old brochures and pamphlets), 300 hints on "How to Celebrate Art Week," 300 reprints of former prizes, 500 reprints of ART DIGEST copy Oct. 1st, and another 500 of Oct. 15 copy. There are now more than 100 personal letters yet to be answered, and every mail brings another batch. Here's the best American Art Week to you all. Thanks to all you grand workers. Hope to see you some day soon.—FLORENCE LLOYD HOHMAN.

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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Institute of History & Art To Oct. 30: Stanley Bate.

ANDOVER, MASS.
Addison Gallery To Oct. 29: "A Boston Business Man's Collection"; To Nov. 4: Derivations From Color Photographs.

BALTIMORE, MD.
Museum of Art To Oct. 27: Juliana Force & Amsterdam Art.

BOSTON, MASS.
Walters Art Gallery To Nov. 15: *Scalamandre Textiles*.

BROWN, MASS.
Brown Gallery Oct.: Modern American Paintings.

DOLL & RICHARDS To Oct. 21: *Elias Newman; From Oct. 24: O'Hara*.

OUTDOOR SCULPTURE SHOW (230 The Fenway) Oct. 15-29: New England Association for Contemporary Sculpture.

GUILD OF BOSTON ARTISTS To Oct. 28: *Members' Show*.

INSTITUTE OF CONTEMPORARY ART To Nov. 10: *Christian Bévand*.

MUSEUM OF FINE ARTS From Oct. 26: *Dodge MacKnight*.

VASE GALLERIES Oct. 16-Nov. 4: *Laurence P. Sisson*.

BUFFALO, N. Y.
Albright Art Gallery To Oct. 26: *Eugene Speicher*; To Nov. 8: *Pattern Exhibition*.

CHICAGO, ILL.
Art Institute To Oct. 31: *Japanese Landscape Prints; From Oct. 17: Index of American Design*.

CHICAGO GALLERIES ASS'N To Oct. 28: *Ott. Turle, Campbell*.

LITTLE GALLERY Oct.: *Byron Goto*.

OCHSCHLAGER Oct.: *Modern French Paintings*.

PALMER HOUSE To Oct. 26: *Margo Hoff*.

STEVENS GROSS STUDIO To Nov. 5: *Art Directors Club of Chicago*.

CINCINNATI, OHIO
Art Museum Oct.: *Playing Cards of the 15th, 16th & 17th Centuries; French 18th Century Prints*.

TAFT MUSEUM To Nov. 15: *Ancient American Gold & Jade*.

CLEVELAND, OHIO
Museum of Art To Nov. 5: *"The Sea"; To Nov. 26: Hans A. Mueller*.

COLUMBUS, OHIO
Gallery of Fine Arts To Nov. 6: *Masterpieces of Painting*.

DETROIT, MICH.
Institute of Arts To Oct. 29: *Charles Demuth; To Nov. 7: Japanese Pottery, Old & New*.

HARTFORD, CONN.
Wadsworth Athenaeum To Nov. 5: *Connecticut Watercolor Society*.

HOUSTON, TEX.
Museum of Fine Arts From Oct. 22: *Boleslaw Jan Czedekowski; Ivan Meestovic Drawings*.

INDIANAPOLIS, IND.
Herron Art Museum From Oct. 22: *Holbein & His Contemporaries*.

KANSAS CITY, MO.
Nelson Gallery Oct.: *Henry Prior Clark Photographs; Antique American & English Silver*.

LOS ANGELES, CALIF.
Art Association To Nov. 8: *"12 Artists You Should Know"*.

COWIE GALLERIES Oct.: *Modern American Paintings*.

FORSYTE GALLERY To Oct. 26: *Jules Engel*.

ETHER'S ALLEY GALLERY Oct.: *Contemporary American Paintings*.

HATHFIELD GALLERIES Oct.: *Modern French & American Paintings*.

KISTLER GALLERY Oct.: *Modern American Paintings & Prints*.

FRANK PERLS GALLERY To Nov. 8: *Channing Peake*.

STENDALH GALLERIES Oct.: *Ancient American & Modern French Art*.

TAYLOR GALLERIES Oct.: *Contemporary American Paintings*.

VIGEVANO GALLERIES Oct.: *10th Anniversary Exhibition*.

FRANCES WEBB GALLERIES Oct.: *Contemporary American Paintings*.

MINNEAPOLIS, MINN.
Walker Art Center To Nov. 5: *The Tradition in Good Design, 1940-1950*.

NEW ORLEANS, LA.
Delgado Museum To Oct. 23: *Robert Anderson Color Prints; Moses Soyger & Bruce Mitchell; Weizel partner*.

NEWARK, N. J.
Newark Museum Oct.: *Life & Culture of Tibet; The Sculptor Speaks*.

NORFOLK, VA.
Museum of Arts & Sciences Oct.: *Drawings; Print Review; 20th Century American Paintings*.

NORWICH, CONN.
Slater Memorial Museum To Oct. 29: *Contemporary Paintings*.

OAKLAND, CALIF.
Art Gallery To Nov. 5: *Watercolors, Pastels, Drawings & Prints*.

MILLS COLLEGE To Oct. 29: *Japanese Folk Art*.

OKLAHOMA CITY, OKLA.
Art Center To Oct. 29: *Art in Religion*.

OMAHA, NEBR.
Joslyn Museum Oct.: *Architectural Exhibitions; Raymond F. Da Bolt Calligraphy; Summer Collection of Netsuke*.

PASADENA, CALIF.
Art Institute From Oct. 16: *Milard Sheets; French Impressionists; Roman Glass*.

PHILADELPHIA, PA.
Art Alliance To Oct. 30: *Prints by H. Van Kruiningen & Milton Goldstein; Frede Vidar; Cornelia Damiani; Philadelphia Watercolorists*.

DUBIN GALLERIES To Oct. 22: *Clayton Whitehill*.

PRINT CLUB To Oct. 25: *Bernard Reder Woodcut Illustrations*.

PITTSBURGH, PA.
Arts & Crafts Center To Oct. 31: *Art of the Pittsburgh Public Schools*.

CARNEGIE INSTITUTE From Oct. 19: *Carnegie International; Current American Prints*.

PORTLAND, ORE.
Art Museum Oct.: *Early Hand-Colored Japanese Prints; Eugene Bennett Watercolors*.

PROVIDENCE, R. I.
Museum of Art Oct.: *Aboriginal Galleries; Recent Accessions*.

ROCKLAND, ME.
Art Museum To Oct. 30: *Waldo Peirce Retrospective*.

ST. LOUIS, MO.
City Art Museum To Oct. 30: *Hallmark Art Awards; County Public Schools*.

SAN FRANCISCO, CALIF.
De Young Museum Oct.: *Permanent Collections*.

LEGION OF HONOR Oct.: *French Paintings*.

MUSEUM OF ART To Nov. 13: *Bay Region Rental Gallery of Paintings & Sculpture; Telesis—The Next Million People*.

ROTUNDA GALLERY To Oct. 28: *Centennial Gala*.

RAYMOND & RAYMOND To Oct. 30: *Jacques Schnier Sculpture*.

TORONTO, CANADA
Art Gallery Oct.: *3 Modern Styles; Artists of Israel*.

UTICA, N. Y.
Munson-Williams-Proctor Inst. To Oct. 29: *Max Weber*.

WASHINGTON, D. C.
National Gallery Oct.: *Gulbenkian Collection*.

SMITHSONIAN INSTITUTION To Oct. 29: *Artists' Guild of Washington; Bookatz Lithographs*.

NEW YORK CITY

ACA (63E57) To Oct. 28: *Sylvia Carucci*; Oct. 23-Nov. 11: *Herbert Kruckman*.

ACQUAVELLA (110E57) Oct.: *Old Masters*.

AMERICA HOUSE (32E52) To Oct. 29: *Decorative Ceramics by Gladys Lloyd Robinson*.

AMERICAN BRITISH (122E55) To Oct. 31: *Irene Hamar, Sculpture*.

AMER. INST. GRAPHIC ARTS (115E40) To Oct. 28: *Contemporary American Magazines*.

AMERICAN YOUTH HOSTELS (351W54) From Oct. 15: *Members Paintings*.

AN AMERICAN PLACE (509 Mad. [53]) From Oct. 16: *Georgia O'Keeffe*.

ARTISTS (851 Lex. [64]) To Nov. 9: *Eugenie Baizerman*.

ARGENT (42W57) To Oct. 21: *Graphics; Oct. 23-Nov. 4: Frances McQuillan & Setta Solakian*.

AAA (711 5th [55]) Oct. 16-Nov. 4: *John Rood Sculpture*.

BABCOCK (38E57) To Oct. 21: *Contemporary American Watercolors; From Oct. 23: "Cyrano de Bergerac & His World"; Ben Wolf Paintings*.

BARZANSKY (664 Mad. [81]) To Oct. 31: *Group Exhibition*.

BINET (67E57) To Nov. 3: *Kiehl & Christian Newschwanger Oils, Prints, & Drawings of the Amish Folk*.

BARBIZON LITTLE (Lex. & 64) To Oct. 21: *Nelson Seale*.

BODLEY (26E55) To Oct. 21: *William Felt; Oct. 23-Nov. 11: Pablo Burchard*.

BROOKLYN MUSEUM (E'Pkwy) To Oct. 31: *Recent Acquisitions*.

BUCHHOLZ (32E57) Oct. 17-Nov. 4: *John Piper*.

BURLIUK (119W57) To Oct. 31: *Contemporary American Paintings*.

BUTLER (126E57) To Oct. 28: *Catherine Lorillard Art Club*.

CARLEBACH (937 3rd [56]) To Oct. 21: *Albert Freudenberg*; Oct. 24-Nov. 11: *Streeter Blair*.

CARSTAIRS (11E57) Oct.: *Modern French Painting*.

CARRÉ (712 5th [56]) To Oct. 21: *Modern French Paintings*; Oct. 24-Nov. 18: *The Artist in the Machine Age*.

COLUMBIA U. (Amst. & 117) To Nov. 15: *Leslie Povey*.

CONTEMPORARY ARTS (106E57) To Oct. 29: *Esman*; To Nov. 3: *Susan Moore*.

PETER COOPER (313W53) To Oct. 26: *Mark Samensfeld*; From Oct. 27: *Larry Bernstein*.

COPAIN (891 1st [50]) Oct.: *A.S.L. Students' Sculpture*; *Daniel Mill-saps*.

CREATIVE (20W15) Oct. 16-28: *Blomer Gunn*.

DELINIA (18E64) Oct.: *Paintings & Drawings, Old & New*.

DEMOTTE (39E51) To Oct. 28: *Marguerite Roché*.

EULABEE DIX (1690 3rd [95]) To Nov. 15: *Portrait Miniatures*.

DOWNTOWN (32E51) To Oct. 21: *25th Anniversary Show*; Oct. 24-Nov. 11: *Jacob Lawrence*.

DURLACHER (11E57) To Nov. 14: *John Tunnard*.

ENSL RIVER SAVINGS BANK (Rock. Pl.) Oct.: *Frans Felix*.

EXKAN (63E57) Oct.: *Modern American Paintings*.

EGLISTON (161W57) Oct. 16-28: *Helen MacMurray*.

8TH ST. (33W8) To Oct. 22: *Root, Hobbie*; Oct. 23-Nov. 5: *Art Fair*.

FEIGL (601 Mad. [57]) Oct. 17-Nov. 4: *Marcel Janco*.

FERRARIL (63E57) To Oct. 21: *John Groth*; From Oct. 30: *Ludwig Bemelmans*.

FRENCH EMBASSY (934 5th [75]) To Nov. 30: *Jean-Louis Forain*.

R. FRIED (40E88) To Oct. 28: *American Abstract Artists*.

FRIEDMAN (20E49) Oct.: *Frank J. Lieberman Design*.

GAL. ST. ETIENNE (46W57) Oct.: *Oskar Laske*.

GANSO (125E57) To Oct. 28: *Open-ing Group Show*.

GRAND CENTRAL (15 Vand.) To Nov. 9: *Founders' Exhibition*; To Oct. 21: *Dines Carlsen*; Oct. 17-28: *C. Ivar Gilbert*; From Oct. 26: *Marguerit Ryerson*.

GRAND CENTRAL MODERNS (130E56) From Oct. 26: *Opening Group Show*.

GREISS (47 Chas.) From Oct. 14: *Frank MacIntyre*.

HACKER (24W58) To Oct. 21: *Jack Zuckerman*; Oct. 24-Nov. 11: *Ben Benn*.

HALL OF ART (13E40) Oct.: *Contemporary Paintings*.

HEWITT (18E69) To Nov. 4: *Luz Feintinger*.

JACOB HIRSCH (30W54) Oct.: *Antiquities & Numismatics*.

HUDSON GUILD (436W27) To Oct. 28: *Picture Lending Service Show*.

HURO (28E55) To Nov. 4: *Jeanne Reynal Mosaics*.

JANIS (15E57) To Oct. 21: *Chal-lenge & Defy*; From Oct. 22: *Young Painters: American vs. French*.

JEWISH MUSEUM (5th & 92) Oct.: *Reuben Leaf Lettering*.

KENNEDY (785 5th [59]) Oct.: *Latin America in Prints*.

KLEEMANN (65E57) Oct.: *Complete Set of Toulouse-Lautrec Color Posters*.

KNOEDLER (14E57) Oct. 17-28: *British Paintings, 1900-50*.

KOOTZ (600 Mad. [60]) To Oct. 21: *Muralist & Modern Architect*; From Oct. 24: *Hans Hofmann*.

KOSCIUSKO FOUNDATION (15E65) To Oct. 20: *Polish-American Artists*.

KRAUSHAAR (32E57) To Oct. 21: *Group Exhibition*; From Oct. 23: *Henry Schnakenberg*.

LAUREL (108E57) To Nov. 4: *Paul Bodin*.

LENOX (847 Lex. [64]) Oct.: *Harry Hering*.

LEVITT (559 Mad. [56]) To Nov. 4: *Kahil Gibran*.

C. T. LEO (41E57) Oct.: *Liquidation Sale of Chinese Art*.

LUYBER (112E57) To Oct. 21: *Pat Trivigno*; Oct. 23-Nov. 11: *Moris Blackburn*.

MACBETH (11E57) To Oct. 28: *James Lechay*.

MATISSE (41E57) Oct. 17-Nov. 14: *Selections, 1950*.

METROPOLITAN (5th & 92) From Oct.

20: *World of Silk*; To Oct. 29: *20th Century Painters, U.S.A.; Chessmen*.

MIDTOWN (905 Mad. [57]) Oct.: *Group Exhibition*.

MILCH (55E57) To Oct. 21: *Benjamin Kopman*; Oct. 23-Nov. 11: *Hiide Kayn Memorial*.

MODREAL (6 5th [8]) To Oct. 31: *Taro Yashima*.

MUSEUM OF THE CITY OF N. Y. (5th & 104) To Oct. 29: *Claude Bragdon Sage Designs*.

MUSEUM OF MODERN ART (11W53) To Nov. 19: *Lewis Carroll Photographs*; To Jan. 7: *British Color Lithographs*.

MUSEUM NON-OBJ. PIG. (1071 5th [87]) Oct.: *Group Exhibition*.

NATIONAL ACADEMY (1083 5th [80]) To Oct. 29: *Ar: Students League Diamond Jubilee Exhibition of Members Work*.

NATIONAL ARTS CLUB (15 Gram. Pk.) To Nov. 4: *Photo-Engravers' Art Society Exhibition*.

NEW ART CIRCLE (41E57) Oct.: *Group Exhibition*.

NEW GALLERY (63W44) To Oct. 20: *Opening Group Show*; Oct. 24-Nov. 4: *American Abstract*.

NEWHOUSE (15E57) Oct.: *Old Masters*.

NEW SCHOOL (66W12) To Oct. 30: *Minna Citron Prints*.

N. Y. CIRC. LIB. OF PIGS. (640 Mad. [60]) Oct.: *Old Masters & Modern Paintings*.

N. Y. HIST. SOC. (170 C.P.W. [77]) To Oct. 31: *Banking in Old New York*; To Nov. 12: *The Belknap Request*.

N. Y. PUBLIC LIBRARY (5th & 42) To Nov. 30: *Negro Arts from the Schomburg Collection*.

NIVEAU (63E57) Oct.: *Modern French Paintings*.

B. PARSONS (15E57) Oct. 17-Nov. 4: *Seymour Lipton, Sculpture*.

PASSEDOUT (121E57) To Oct. 28: *Hannah Small, Sculpture*.

PERIDOT (6E12) To Oct. 28: *Louise Bourgeois, Sculpture & Drawings*.

PERIS (32E58) To Oct. 28: *Durrel Austin, 1940-50*.

PERSPECTIVES (34E51) To Oct. 28: *Fabrics by Painters & Sculptors*.

PORTRAITS (460 Park [57]) Oct.: *American Portraits*.

REGIONAL ARTS (155E46) To Nov. 15: *Mary Lee Kalmer*.

REHN (683 5th [53]) To Oct. 21: *James E. Allen*.

RIVERSIDE MUSEUM (310 Riv. Dr. [103]) To Oct. 29: *Spiral Group*.

ROKO (51 Greenwich) To Nov. 9: *Erika Wechs*.

ROSENBERG (16E57) To Oct. 21: *Modern French Drawings & Water-colors*; From Oct. 23: *Enrico Donati*.

SALPETER (36W56) To Oct. 20: *Alex Quanchi*; Oct. 23-Nov. 11: *Leo Redein*.

SALMAGUNDI CLUB (47 5th [11]) To Nov. 3: *Black & White Exhibition*.

SCALAMANDRE MUSEUM (20W55) Oct.: *A Panoramic Review of Textiles*.

B. SCHAEFER (32E57) To Oct. 21: *Group Exhibition*; Oct. 23-Nov. 11: *Wolfgang Behl, Sculpture*.

SCHAEFFER (52E58) Oct.: *Old Masters*.

SCHULTHEIS (15 Maiden Lane) Oct.: *Old Masters*.

SEGY (708 Lex. [57]) To Nov. 9: *African Religious Sculptures*.

J. SELIGMANN (5E57) To Oct. 21: *Roger Aniker*; From Oct. 30: *Cleve Gray*.

E & A SILBERMAN (32E57) Oct.: *Old Masters*.

SERIGRAPH (38W57) Oct. 17-Nov. 13: *Serigraphers Abroad (Bothwell, London, Muse)*.

VAN DIEMAN LILLENFELD (21E57) To Oct. 28: *Adolfo Halty*.

VIVIANO (42E57) To Oct. 31: *Modern Drawings, Watercolors & Gouaches*.

WASHINGTON SQUARE INN (1 Univ. Pl.) To Oct. 29: *Paintings from the Artists Gallery*.

WACKER (127E59) To Oct. 28: *The Five—Sappe, Nussbaum, Anton, Satkovsky, Plate*.

WALDORF ASTORIA (Park & 48) From Oct. 17: *Saliba Douaihy*.

WELLONS (43E50) To Oct. 27: *Dah-lon Ipcar*.

WEYHE (794 Lex. [61]) Oct. 16-Nov. 15: *Cock Van Gent*.

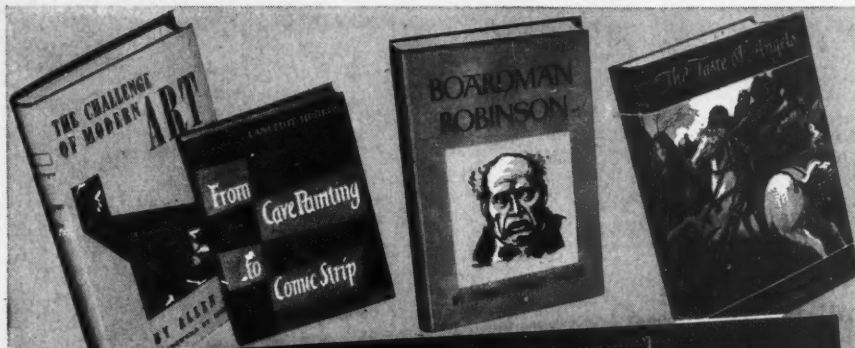
WHITNEY (10WS) To Nov. 5: *Permanent Collections*; Oct. 18-Nov. 8: *Index of American Design*.

WILDENSTEIN (18E64) Oct.: *The Woman in French Painting*.

WILLARD (32E57) To Nov. 4: *Dorothy Hood*.

WITTENBORN (38E57) To Oct. 21: *Contemporary British Printmakers; Sketches by Robert Goodnough*.

HOWARD YOUNG (1E57) Oct.: *Old Masters*.



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